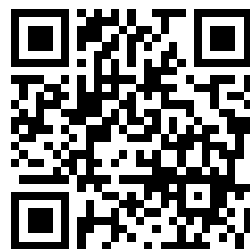
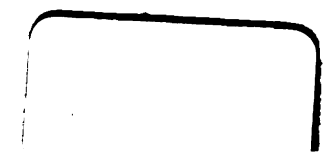
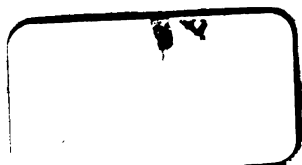

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No. 637.

Vol. 54.

THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

JANUARY, 1877.

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January 1877

Le Monde Élegant

Plate 1



Le Monde Élegant



January 1877

Plate 3

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January 1877

Le Monde Élegant

Paris



January 1877

Le Monde Élegant

Plate 5

THE

Ladies' Monthly Magazine,

THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 637.

JANUARY, 1877.

VOL. 54

Observations

ON LONDON AND PARISIAN FASHIONS.

The appearance of Evening Dress Costume is very different this year, from what it was last season; brilliant colors are everywhere adopted, as shown on our colored plates. Toilettes which are of themselves quiet in style, are lighted up by bows or bands of bright color, and where there are *revers*, these are covered with the most brilliant color of the *Toilette*, as shown by fig. 1 of plate 4.

Red is very fashionable this season, and keeps its place of importance even in Evening Toilettes, where, used as a trimming and arranged in good taste, it gives a most brilliant and *distingué* effect. Red is a shade of color which is equally well suited to all ladies; the reflection of this color improves pale complexions, while by contrast it tones down a complexion which is too florid; it is equally suited to *brunettes* and to blondes, in short, as we said above, it is equally becoming to all.

The skirts of Morning Dresses are worn nearly plain, that is to say, without any excess of draping up, especially when they are intended to be worn with the present fashionable style of Paletots or *Pelisses*. The *Robe Princesse* is perhaps the most fashionable style; especially for Dresses intended for Visiting Costume or for Morning receptions. For Costumes, the *Polonaise Princesse* is still the favorite form; it is worn very long, and but only moderately draped; for this style the under skirt is made with but little trimming, while the *Polonaise*, which nearly covers it, is richly trimmed with fur, with ball, or tassel fringe, or with a fringe of *chenille*: these fringes are arranged in spiral folds, or caught up with the draperies of *Polonaise*, festooned, or entwined, thus falling over the under skirt, with a most charming effect.

The *Polonaise* may fasten in several ways; either up the middle, at one side, diagonally, or sloping from one side to the other from the neck to the chest, and then sloping back in the opposite direction. All these styles are suited for

ladies who are very slender, or of the usual proportion, but for ladies who are at all inclined to be stout, it is best to keep to that form of *Polonaise* which opens up the middle, because it somewhat diminishes the apparent size of the figure, while the fancy form of opening, or the opening at the side, would make the lady appear stouter than she really was. A very elegant form of *Polonaise* suited for young ladies, and for very elaborate *Toilettes*, is that which fastens up the back.

The fashionable styles of *Pardessus*, *Paletot* or *Pelisse*, (for all these names are used) are close-fitting, without fulness, with the skirts rather deep, and the same length at back as at front; the form in fact, of our full-sized pattern for November last.

Pelisses (for we think this name most appropriate) are made in black or in dark colors, and there are many rich soft woollen materials which will be most comfortable in wear. The most stylish material is of course black velvet; the trimmings are embroidery, lace, and ball or silk fringe, which give an appearance of great richness and elegance to these garments.

Some *Pelisses* are made of black silk and trimmed by fur, either skunk, golden fox, beaver or sable, and warmly lined with quilted and wadded satin. The most elegant form of black silk *Pelisse* closes diagonally from the right shoulder to the left side of skirt, the fur trimming being carried up the opening.

* * The Description of the full-sized pattern will be found on page 8.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.— Dress à deux jupes of shaded green silk with very narrow black stripes. At a certain distance from the bottom of skirt, is a *biais* band, from which start tabs of green velvet ribbon of a darker color than the silk; these tabs are placed at equal distances from each

other and are pointed at the ends. Above is a similar trimming but in smaller proportions. The front of upper skirt forms a round draped *tablier*, and the back a draped point, the sides being caught up. The *tablier* is trimmed in accordance with the lower skirt, the band being at the edge, and the tabs above it. Tight-fitting Venetian *Casaque* of black cloth, trimmed by perpendicular bands of black braid, each band terminated by a button in a chain of three bows of silk. The bottom edge is scalloped and trimmed by fringe and by a band of brown fur. The sleeves are large and loose and are trimmed in accordance. *Chapeau Picolino*, of black felt trimmed by puffs of lemon colored silk. For the front view of this figure, see page 5. *We give the pattern full-sized.*

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress of silver grey shaded silk with narrow stripes. The skirt is entirely without trimming. Tight-fitting *Casaque* of grey cloth. The skirt is open to the front and back of waist; the sides are deeper and form points; both front and back form broad tabs represented by bands of dark grey cloth edged by narrow black braid. The points at sides are finished by two rows of this trimming. The bottom is edged by fringe, and a band of cloth is carried up the centre of front; the shoulders are crossed by similar bands. The sleeves have at backs of wrists bands of the dark cloth forming points. *Chapeau* of black velvet, trimmed by an ostrich feather and having the front lined by blue silk. For the back view, see page 5.

PROMENADE COSTUME.

Fig. 3.—Dress à *deux jupes*, composed of dark and light grey shaded silk. The under-skirt is of the dark color and is trimmed by two flounces. The upper skirt is of the lighter shade: the bottom edge is cut in vandykes and is trimmed by a *biais* band having at each side a narrow pleated frill. Tight-fitting *Casaque* of black velvet. The front of skirt is round and the centre of back is hollowed out, the *Casaque* is edged by a flounce of black lace, headed by a folded band of black silk, and above is a similar trimming. The centre of back is covered by a *plastron* of black silk edged by a frill of narrow lace with a folded *rouleau* and ornamented in the centre by small scallops and buttons: this *plastron* starts from a point on the chest and gradually diminishes to a point just above the centre of the hollowed out portion of back, where it is terminated by loops and floating ends of black ribbon. At back of neck is a group of bows of the ribbon, and the neck itself is surrounded by a frill of black lace. The backs of sleeves are trimmed by the scallops of silk and buttons, and the wrists are finished by double frills of lace. *Chapeau* of black velvet, trimmed by black silk, with a blue ostrich feather. For front view of this figure, see page 5.

This Pelisse may be cut from our first full-sized pattern for November last.

These Costumes are all from the MAGAZIN DE LA PAIX.

PLATE THE SECOND.

EVENING COSTUME FOR A LITTLE GIRL.

Fig. 1.—Dress à *deux jupes* of white book-muslin. The front and sides of under-skirt are trimmed by several narrow flounces, the back falls in perpendicular fixed pleats from the waist. The upper skirt and *corsage* are cut in one à la *Princesse*: the skirt is edged by a frill, and is caught up at back and fastened by a sash of rose-colored ribbon, having long fringed ends; the front of skirt forming a draped *tablier*. The *corsage* forms an open square both at front and back, that at the back being cut much lower, the whole is edged by a narrow *fluted* frill. The sleeves are puffed and finished by similar frills. For front view see page 5.

PROMENADE COSTUME.

Fig. 2.—Dress of blue cashmere. The under skirt is trimmed by four flounces, covering about one third of its depth, and the back falls in a sort of prolonged *bouffante* or draped point; the front and sides are partially covered by a *tablier* formed of a net work of black silk, the front of *tablier* is hollowed out, the sides are festooned, the edges enclose the sides of the draped portion of skirt already described, and to which they are attached by groups of bows of black ribbon: the bottom is edged by a rich fringe which is continued underneath the draped point a little above which is a second row of similar fringe. The *corsage* closes by buttons and has deep *basques*, square in front (see front view on page 5); and open to the back of waist, the corners being attached by groups of black ribbon bows to the skirt. The *corsage* is trimmed by narrow *rouleaux* of black silk placed close together and forming a band, this trimming covers the side seams of back, and extends to the extremities of *basques*, from whence it is carried up and is fastened by bows near to the sides of waist, (see front view.) The sleeves have deep cuffs, each finished by two bands of the trimming. At back of neck is a large group of bows of black ribbon. *Chapeau* of brown felt with a black ostrich feather and a garland of leaves, and a group of bows.

MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—This Costume consists of a skirt of black silk, with a *Polonaise* of a light brown woollen material having narrow black stripes. The front of the silk skirt is trimmed by two *fluted* flounces, the back falling in large fixed pleats which start from the waist. The sides of *Polonaise* skirt which are cut up nearly to the waist are formed into long tabs ornamented by buttons and holes and edged at bottoms by fringe. The front portion of *tablier* is caught up at sides and gathered under the tabs just named, it is also trimmed by two rows of fringe, so as to imitate a double *tablier*. The back of skirt forms a draped point and is trimmed by a group of bows and short ends of black velvet ribbon placed about a third from the waist, at the back are also placed two buttons, the fronts of skirt and of *corsage* are closed by buttons. The neck and shoulders of *corsage*

are trimmed by narrow fringe, a *biais* band and buttons representing a large square collar. The sleeves have at wrists *biais* bands which are continued up the back to the elbows, and are studded by buttons. Chapeau of black velvet, trimmed by puffs of brown silk with a small scarlet flower.

The *Polonaise* pattern was given full-sized with our Number for April last.

These Costumes are from the *MAGAZIN DE LA PAIX*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes of pale mauve silk. At the front and back of under-skirt is a plain space enclosed by very narrow white lace edging, the front studded by *papillon* bows of ribbon: the remainder of skirt falls in pleats. The upper-skirt is open in front and is caught up *en draperie* the back forming a point; the skirt is edged by a narrow pleated frill. *Sortie du Bal* of Cardinal red Cashmere: it is circular in shape and is edged by a band of swan's down. There is a pointed hood formed of folds of white satin and edged by the band of fur, having at each side a very narrow pleated frill of black velvet: at the back point are bows and floating ends of black velvet ribbon with a loop of the fur.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of light green silk and of white muslin. The under-skirt is of the silk: the front is without trimming and the back forms a long train and is covered by white muslin; at the bottom are four *flûted* flounces, the lower flounce only partially visible. The upper-skirt is of white muslin. The front forms a *tablier* slightly pointed at front and sides, and edged by a frill of white lace, accompanied by embroidery. The back is round and *bouffante*, the sides being caught up and fastened by bows and loops of black velvet ribbon with pale yellow flowers. Starting from the two lower groups, a loop of the velvet is carried across the back of skirt. *Corsage Cuirasse* of the green silk. The back is deep and forms a point, the front is shorter and round, and the edge is finished by a *biais* band of black velvet with a very narrow frill of white lace, and this trimming is continued up the centre of back and of front. The top is trimmed *en bertha* by folds of white muslin edged by lace, and the sleeves are formed of puffs of muslin finished by double frills of lace.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of pale yellow silk and of white muslin. The lower skirt is partially covered by narrow flounces of the muslin arranged in sectional groups, alternated by plain spaces studded by bows of scarlet ribbon: the flounces at back of skirt are much broader. The upper-skirt is of white muslin: it is gathered up at intervals divided by cordings of the muslin, each finished by a bow of scarlet ribbon; the bottom forms festoons edged

by a frill of lace; the front is studded by bows of ribbon. The sides of front and the back of *corsage* are of pale yellow silk forming a *cuirasse*, edged by a frill of lace headed by two bands of silk, one of which is carried up the sides of front, and serves to unite it to the centre, which forms an open square of white muslin continued from the front of upper-skirt, and trimmed in accordance with it. The open portion of *corsage* is edged by narrow white lace, and the sleeves are puffed and finished by narrow *gauffred* frills of muslin. For back view, see page 5.

These Ball dresses are designed by MADAME EBRARD, Rue du Bac.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, composed of black velvet and of white muslin: the under skirt is of black velvet, the front is crossed near the bottom by a *bouillonné*; the sides and back fall in fixed pleats from the waist, the back forms a train and is trimmed by a succession of short *flûted* frills of white muslin falling over each other, and starting from spiral folds of white lace, which are attached by bows of scarlet ribbon to the upper skirt, and from each side of this trimming of frills, start short ends of similar ribbon. The upper skirt, which is of white muslin, is composed of two distinct pieces; the back forms a *bouffant* edged by a lace frill and overlapping the sides of a round *tablier* which forms the front of skirt, and is also edged by a lace frill. The *corsage* is of black velvet and is deeper at back, where it forms a rounded point, the sides are sloped up towards the front, and the edge is trimmed by a frill of white lace, headed by a *bias* band of scarlet silk, having near the upper side a band of very narrow black velvet ribbon. The top of *corsage* forms both at back and in front an open point, finished by *revers* of scarlet silk with an edging of narrow lace, and two bands of velvet ribbon. The centres of back and of front are trimmed by bands of scarlet silk, which start from the extremities of *cuirasse* and are carried to the junction of the *revers* already described; these bands are ornamented by the narrow velvet ribbon forming small scallops, on each of which is a button. The sleeves are composed of puffs of white muslin edged by narrow *flûted* frills, and there is a *chemisette* of the same material. For the front view of this figure, see page 5.

We give the full-sized pattern of this *Corsage*.

BALL TOILETTE.

Fig. 2.—Dress of bright blue silk and of white muslin. The lower skirt is of the blue silk: the front is plain and the back is trimmed by a flounce put on with an upright heading. The front of skirt is partially covered by a round draped *tablier* of white muslin edged by a double flounce of white lace. The upper-skirt and *corsage Princess* are of white muslin, the skirt partially concealing the *tablier* just

described. The back is raised *en bouffant* and the front is hollowed out in a pointed form, the whole edged by a flounce of white lace, to which is added at front and sides, a second flounce, placed at a little distance above the other. The back of skirt is enclosed by two bands of black velvet ribbon, which are continued along the side seams of *corsage*, and are terminated at bottom by large groups of bows, below which are spiral folds of white lace. At back of waist is a *papillon* bow of the velvet ribbon, and from beneath the *bouffant* start floating ends of broader velvet ribbon. The top of *corsage* is trimmed by folds of bright blue silk, edged by narrow white lace, and finished at back by a *papillon* bow of the velvet ribbon. The sleeves form puffs of muslin. For front view see page 5.

BALL COSTUME.

Fig. 3.—Dress à trois jupes of pink silk, and of white and of pink tarlatan. The under skirt is of pink silk; and is arranged in groups of *fluted* pleats which start from the waist and are alternated by plain spaces. The second skirt is of white tarlatan edged by a flounce of white lace: the third or upper-skirt is of pink tarlatan, and is edged by a flounce of lace of the same color: both the second and the upper skirt are caught up at sides, and fall *en draperie*. *Corsage à basques* of pink silk: the *basques* form in front a deep point, the sides being sloped up, and the back forming a smaller point: the *basques* are edged by a frill of lace headed by two *biais* bands placed close together: the fronts close by buttons, and the top is trimmed *en bertha* by folds of white tarlatan edged by narrow lace; on the chest is a flower. The sleeves are formed of *bouillonnées* of white tarlatan.

The *Corsage* pattern is given full-sized.

These Ball Costumes are designed by M^{me} E. ELISE, Rue Richelieu.

PLATE THE FIFTH.

No. 1. CHAPEAU of black velvet, having a *bandeau*, *brides* and curtain, of red velvet. The brim is turned up and is edged by very narrow white lace. On the top of crown and at the back are vine leaves.

No. 2. CAPOTE of light grey velvet, forming a triple pleated curtain. The front of brim, which is turned up, is of black velvet, and the inside is trimmed by a garland of leaves. At left side are some leaves, with short ends of black velvet ribbon.

No. 3. CHAPEAU of brown felt: the crown is surrounded by a draped band of cream colored silk, which forms puffs at back and front.

No. 4. Morning CAP of white muslin. The crown forms a puff and is surrounded by a *gaufréd* frill headed by a *réching* of the muslin. At back are bows of blue ribbon. MAISON LESIRE.

No. 5. CAPOTE of light brown velvet, having the crown and the brim pleated, and edged by narrow white lace, and headed by a garland of small leaves: at the back is a spray of leaves with some loops of black velvet ribbon, and starting from the right side, two black ostrich feathers fall over the crown.

No. 6. CHAPEAU of blue silk, having the brim turned up and bound by black velvet. The inside is trimmed by black astracan and edged by a *fluted* frill.

At left side is a long blue ostrich feather, and in front are two loops of black velvet lined with blue silk. The crown is surmounted by some blue flowers, and an *aigrette* of the same color.

No. 7. CHAPEAU of *cérise* silk. The brim is turned up and is edged by a *fluted* frill, and the inside is trimmed by a broad draped *bandeau* of black velvet, terminated at right side by loops and ends of velvet ribbon accompanied by some pale yellow flowers. Starting from the same side (near the back) are two *cérise* ostrich feathers, of which one falls over the crown, and the other towards the side.

No. 8. HABIT-SHIRT of thick white muslin. The neck is slightly opened, and is finished by a collar forming in front two embroidered points. The cuffs of sleeves are finished in accordance: the front is arranged in folds and is studded by small pearl buttons. MAISON LESIRE.

No. 9. CHAPEAU PICOLINO of grey felt, having the brim edged by a very narrow *fluting* of white muslin headed by a band of black velvet. The crown is surrounded by a drapery of Cardinal red silk, and at left side is an ostrich feather of the same color. The right side and back are trimmed by bows and loops of black velvet ribbon.

No. 10. CHAPEAU of grey felt, having the brim turned up and bound by black velvet. At left side are large bows of light brown silk, bound by black velvet, and starting from these bows a black ostrich feather crosses the front. On the crown is a rose with foliage, and at the back is a second ostrich feather of the same color as the one already named.

No. 11. TOQUET of black silk and astracan. At left side are large bows of blue velvet, and at back is a long black ostrich feather which starts from the crown.

No. 12. CAP of white muslin; the crown, which is puffed, is surrounded by a *gaufréd* frill put on with an upright heading, and a band of pale pink ribbon. The frill is turned up at back, and underneath it are loops and ends of the ribbon. MAISON LESIRE.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

* * These patterns are of the greatest utility to Ladies, as they are all warranted for the accuracy and novelty of their style. Experience has proved that the patterns contained in each number, are actually worth double the price charged for the Magazine.

JANUARY.—The Parisian Cuirasse with *basques*, and the Princess Evening Corsage with *basques*.

FEBRUARY.—A Lady's Waterproof with sleeves and cape; the back having a large pleat in the middle; and a Basquine Body for a little girl about 11 years old.

MARCH.—The Mousquetaire Paletot, tight-fitting at back, and falling square in front. The Empress Corsage, a most elegant style of dress body, open *en cœur* at neck.

APRIL.—The Alexandra Polonaise or Tunique, a very elegant and fashionable pattern, given in its full length.

MAY.—The Princess Casaque a Gilet with *basques*, and the Countess Corsage with *basques*.

JUNE.—The Ascot Paletot for outdoor wear, and the Beatrice Corsage a Basques.

JULY.—New form of Tablier, Evening Corsage a Basques, and a very novel Corsage a Basques, for little girl.

AUGUST.—The Indian Tunique and Peplum Corsage.

SEPTEMBER.—The Ulster Cloak or Paletot, and a Polonaise for a little girl about ten years of age.

OCTOBER.—The Queen Casaque and the Delhi Corsage.

NOVEMBER.—The Duchess Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corsage with long point in front.

* * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelsø Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which will be sent post free for stamps.

BACK VIEW OF PLATE 1.



Fig. 1,

Fig 2

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig.3,

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

BASIL RAYMOND'S WIFE.

BY THE AUTHOR OF

"My Railway Adventure," &c., &c.

CHAPTER I.

"For shame, Basil! your brother's mildness under your violent conduct ought to protect him from such frequent repetitions of it."

The speaker, a tall aristocratic-looking woman, still in the prime of life, rose as she spoke, and laid a restraining hand on the arm of her second son, Basil Raymond.

The touch seemed to control his rage, for his manner changed, a sullen heavy look replacing the passionate expression which had marked his face as he glared at his elder brother.

They were a strong contrast, the two sons of Mrs. Raymond of Cleetonholt.

The elder, Frederic, who had recently succeeded his father in the honor and wealth appertaining to the ownership of so large an estate, was an intellectual-looking man of about thirty, with the dark hair and eyes, the slender limbs and delicate proportions of the father who had reigned before him at Cleetonholt. He was not very popular among his dependents or the neighbouring gentry, for a shy reserve, born perhaps of his seclusion and "learned leisure" placed a barrier between him and others, which was hard, if not impossible to throw down.

A handsome man was Basil, the second son, —the inferior unit, as he sneeringly called himself sometimes, for whom, owing to the law of entail, his father could do nothing, and whose provision for life was a small estate, in value about three hundred a year, which had descended to him from his maternal grandfather. Herein lay the secret of the constant vexations to which Mrs. Raymond and her elder son were subjected. Basil was jealous of his brother's position, and being by nature too envious to rejoice in his better fortune, and yet too proud to profit by Frederic's generosity, he passed his days in sulky or violent protest against the cruel fate, which had fixed his income by hundreds and his brother's by thousands.

A handsome man was Basil, with aquiline features, fair complexion and brown hair, but underlying this bright exterior was something not so pleasant to the discriminating eye. There was a falling off in that handsome face, the mouth and chin were weak, the forehead narrow, and when he turned, the movement showed a fuller development of the back of the

neck than is compatible with perfect harmony of the human form. Only a critical reader of character would have drawn sinister conclusions from these defects, they were so slight; but now and then, in anger or musing, the expression of the countenance so altered, that the change would have warned the veriest idiot to beware of Basil Raymond.

He was not naturally designing, he was rash. He was not naturally cruel, he was self-indulgent. He was not naturally mean, generosity gave him the greater pleasure; but to the core of his heart Basil Raymond was selfish. If he wanted a thing, a dogged, persistent selfishness goaded him to obtain it somehow, *anyhow*: and if one stood in his way, barring that thing from him, either by might or right, the lower feelings of his nature, dormant when he was gratified and content, awoke and prompted him to sweep that impediment from his path. There might be hope that a madman would relinquish his victim, hope that a lion would forego his prey, but none that Basil Raymond would deny himself a coveted pleasure, whatever the cost to others.

Sullenly enough he looked at his mother, as she interfered to stem the torrent of violent language which poured from his lips in addressing his brother. Frederic Raymond, notwithstanding his quiet yielding nature, on this occasion looked boldly at his brother, and said,

"Now that I am able to speak, Basil, let me tell you once for all that I will have neither Broadbent nor his fellow-lecturers on my land. My people are now content, and though their mode of life is different from that of the cutlers and bowie-knife makers of Shopfield, yet they may be influenced by the mock eloquence of those democrats, and instead of the peaceful use to which they now put their scythes and billhooks, they may be misled into beating them into swords for the purpose of intimidating me into raising the tariff of wages."

"Which in such a case you would do," sneered Basil.

"Of that allow me to judge when the time comes," responded his brother, "it is now my duty to prevent the possibility of such an event by destroying all chance of the only influence which could bring it about."

"It is so natural," said Basil still sneering, "for the lord of the soil to dread the sinister influence of the democrat."

"Basil," interrupted his mother indignantly "you speak as if you had neither part nor lot in our good name and blood, but were, rather one of 'the people' you are so fond of quoting

and sympathising with."

"Perhaps it would be better for me if I were," he answered bluntly, and turning on his heel, he left the room. In another minute they heard him go whistling by the window in the direction of the stables.

"He is going to Shopfield again, I suppose," commented Frederic, turning to his Schiller with a shrug of the shoulders. Mrs. Raymond sighed, but made no answer, and there was a cloud on her handsome face during the remainder of the evening.

Meanwhile Basil, mounting his horse, rode down the shady drive, and issuing from the lodge-gates proceeded at a sharp canter along the high-road. He slackened his pace however as he approached the Rectory, where the old clergyman lived who had prepared him (with his brother and a third student) for college.

The rectory lawn was divided from the road by a high laurel hedge, but through the gate Basil caught sight of a girlish figure in a light dress, reading under the shade of a spreading cedar. Without being actually beautiful her face had a nameless charm which would live in the memory of one who saw it, longer than mere correctness of feature or beauty of coloring. Not strongminded was Nora Somerville, as her face showed, but clinging and grateful for affection, though, if the truth must be told, the amount of admiration which she received, rendered her somewhat vain, and fond of exercising her power. Seated by her, scanning with eager gaze the fair bending face, was Felix Dormer, the ex-pupil of Nora's father, and fellow-student with the Raymonds.

He was hopelessly in love with Nora, and at his father's death, had forsaken his native county, purchased a small estate near Cleetonholt, and set patiently to work on a sometimes apparently-hopeless task, to win Nora Somerville for his wife.

As Basil's horse stopped at the gate, both Felix and Nora looked up, the former with a frown, the latter with a blush. A short merry chat ensued, in which Mr. Dormer did not join, but Basil announcing his intention to ride to Shopfield, soon concluded the interview, and rode away.

"I hate Basil Raymond," said Felix Dormer sullenly, as with lowering brows he watched the man ride away in the summer sunshine.

"Oh! Felix," remonstrated Miss Somerville, and her words were accompanied by a blush which struck like fire deep down to Felix Dormer's jealous heart.

CHAPTER II.

While Basil Raymond rides through the green lanes and white highways which make up the five miles' distance between Cleetonholt and Shopfield, we, borrowing the author's coat of darkness and shoes of swiftness, will pass him on the way, and enter the dingy, noisy town, where the clatter of voices, and the whir of machinery seem never silent; where the men jostle each other in the streets, and then exchange glances as savage as if they were the transatlantic braves whose belts they supply with bowie-knives and other equally attractive outlery; where the slipshod women who pass to and fro, taking their husband's meals, or hurrying home from toil to cater for clamorous children, look jaded, spirit-broken and cowed. Hard work in its barest, gauntest form appears at Shopfield.

In one of the second-rate streets, stood the shop and dwelling house of John Broadbent, the artisan whose democratic eloquence as once exercised at Cleetonholt, so offended Frederic Raymond, and so often exercised in taverns, or on waste pieces of ground at Shopfield, so enchanted the working-men. John Broadbent cared little enough for business, and was but seldom seen in his workshop; his well-stocked shelves were due to the vigilance of his brother and partner, whose talents were purely of a business order. Peter admired his brother's eloquence, and his zeal for the working classes, therefore he allowed him full scope for exercising them, by grinding down the wages of his own few workmen, that the more profit might accrue to the business.

Beyond the shop—which though small, was a formidable looking place with its array of hatchets, cutlasses, knives, &c. &c.—lay the private sitting room of the family, and here (while we loitered in the town), came Basil Raymond, to talk with Broadbent about trade-unions, rights of the people, &c. and to look—his heart in his eyes,—at Mary Broadbent, the radical's daughter.

She was beautiful beyond description: on her loveliness king and peasant must have agreed, but it was not the high-bred style of beauty which had distinguished Mrs. Raymond in her youth, nor the innocent grace which marked Nora Somerville. Her charms were vivid and sensuous, more remarkable for warmth of coloring than delicacy of outline: such beauty as charms the masses.

One could fancy her leading captive a multitude by the fire and witchery of her glance, but no imagination could picture her sitting

quiet and subdued by the home fireside.

Basil had seen her at one of the democratic meetings headed by her father, which, hearing of, he had attended for a frolic, and where, looking into Mary's black eyes, he forgot the speeches. He thought if the ancient Essex blacksmith's daughter had been a tithe as beautiful, it was no wonder the excited populace espoused her father's quarrel. He thought, too, of Charlotte Corday, and the uplifted knife, and looked again at Mary. The mouth showed a resolute will, and as by accident their eyes met, a fearless, reckless soul looked forth from hers at Basil Raymond. I think if she could have traced her ancestry, Mary Broadbent might have found a distant progenitor among the fierce Roundheads who clamoured two hundred years ago for the kingly blood.

A strong friendship had grown between Basil and Broadbent, and the radical's heartily expressed condemnation of the laws of property, the rights of entail, &c. fanned the flame of Basil's unbrotherly envy into a fierce heat.

"It is a shameful mockery," he said that evening in Broadbent's parlour, "that I should be born to no share in my family's inheritance, and my brother to take all. It is enough to make me forswear name and family, and become one of the people."

Broadbent looked curiously at him for a moment before replying, then said deliberately,

"You are your brother's heir, and he is not strong." A flush—the remnant of honor perhaps—burnt on Basil's cheek, but as he looked into Mary's face, seeing her eyes brighten, and her slow smile dawn, a reckless demon leapt into his heart, changing envy to hate.

"Mary," said Broadbent to his daughter, a fortnight later, "what do you think Mr. Raymond will do?"

"As he says," she answered briefly, "go abroad."

"And you?"

"I go with him if he asks me."

"As —?"

"His wife," she answered, a clear light in her eyes, and a smile on her lip.

John Broadbent rose, and putting one hand on his daughter's shoulder he said,

"You are right, Mary, but I know Basil Raymond better than he supposes. Look here, my girl, if your lot is to be cast with his, there may come a time when you will need protection *against* him instead of *from* him. He will marry you — I will secure that—but be not too sure he will not weary of you. I know the hearts of these aristocrats; they will sacrifice their positions for a passion or a whim, but

when the fancy is over, they are no longer of the people, and the worn-out whim is sacrificed to position in return."

"I know it father," she said calmly.

"Be prepared my girl; I have foreseen this, and have provided a safeguard for you. Take this, I made it myself."

He placed in her hand a small sheathed dagger. She drew it from the case. It was a pretty toy—but oh! how dangerous, its smallness, its brightness, its fine tempering.

"Thank you for all father," she said, sheathing it with a curious smile. "I accept your safeguard, and the sight of it shall remind me that none must neglect or insult a daughter of the people."

(To be continued.)

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

Our first pattern is the VENETIAN CASAQUE as represented on the first figure of plate 1. It is nearly tight-fitting, and has a very wide full sleeve. The pattern consists of back, sidepiece, front and sleeve: in the front the puff or fish which is taken out to define the figure is marked by pricking; the notch in the armhole shows the place for the forearm seam of the sleeve.

Our second pattern (all the pieces of which are marked by one round hole,) is the PRINCESS LOUISE CORSAGE FOR AN EVENING DRESS, of the style represented by figs. 1 and 3 of plate 4. This pattern consists of four pieces;—back, sidepiece, front and sleeve.

The Theatres.

During the month, Mr. Barry Sullivan has been acting, in conjunction with Mrs. Herman Vezin, at DRURY LANE, in *Macbeth* and *Richard the Third*, to very large and appreciative audiences. The theatre is now opened for the representation of the Christmas Pantomime, which is this year very effective and entertaining. It is called *The Forty Thieves*,

This year's pantomime at COVENT GARDEN is called *Robinson Crusoe*, and that produced at the ADELPHI is a very original and attractive entertainment, eminently calculated to amuse the young people for whom it is written and arranged.

POISONS ON THE TOILET TABLE.—The Chemical Lecturer to the London Hospital, in his amusing discourse on "Fast Colours," pointed out the evils arising from the use of some of the so-called hair restorers and dyes: certain of which contain metallic poisons highly injurious to the system of the consumers. The use of such obnoxious articles is really unnecessary since a thoroughly efficient, and at the same time harmless preparation, viz: ROWLAND'S MACASSAR OIL, has been extensively used for upwards of 70 years. Price 3s. 6d.; 7s., (10s. 6d. family bottles equal to 4 small), and 21s. Sold by Chemists, Perfumers, and Hair-dressers. Ask for "Rowlands' Macassar Oil," and take none but Rowlands', theirs being the only genuine.



February 1877

Le Monde Élegant



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Plate 2

Le Monde Élegant



February 1877

Le Monde Élegant

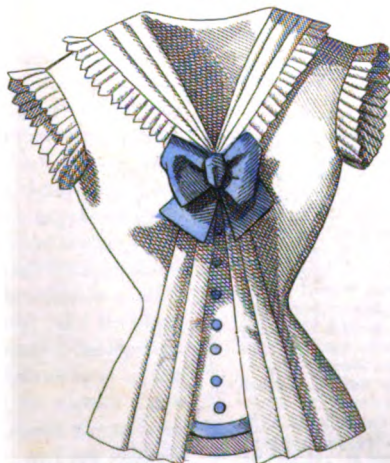
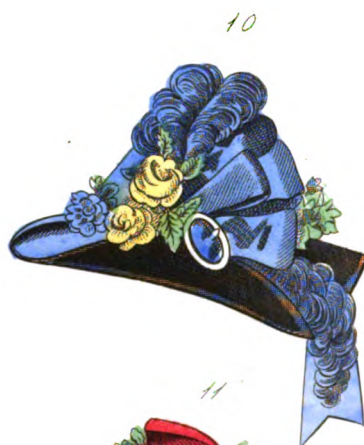
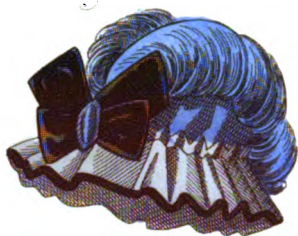
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February 1877

Le Monde élégant

Plate 4



February 1877

Le Monde Élegant

Plate 5

THE

Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No 688.

FEBRUARY, 1877.

VOL. 54.

Observations

ON LONDON AND PARISIAN FASHIONS.

We are now approaching the close of the Winter season of 1876-7, a season which, in England has been most unfavorable for the display of outdoor Costumes. With the opening of Parliament, the London season, and its brilliant receptions and evening festivities, may be said to commence, and the Evening and Ball dresses which are being prepared by the best *Artistes des Modes* are unusually elegant in style, and brilliant in effect. Our third and fourth plates are entirely devoted to Evening dress, and contain a very choice selection of the most beautiful Toilettes.

Our first plate contains two novel styles of Pelisse for Winter wear, while our second plate shows Costumes suited for the transitional period, between the end of Winter and the beginning of Spring.

Pelisses, Casagues, and Sleeved Mantles are all worn rather long. The short-skirted Winter Jackets and *Casagues* are quite gone out of Fashion. Some Pelisses are made of very thick soft cloth, and are trimmed by bands of silk braid, which relieve the somewhat heavy appearance of the material, as shown on fig. 1 of plate 1.

The latest novelty for outdoor wear is the Sleeved Mantle of black velvet, shown on fig. 3 of plate 1. The wide round sleeve cut in one piece with the back, has a very graceful effect, while the trimmings of silk or satin piping and lace, give a very rich appearance to this elegant Mantle; it has been designed expressly for a Lady of the highest rank and of the most refined taste. This style of sleeved Mantle, made in lighter materials and with suitable modifications of form, will probably take its place among the fashionable garments for the Spring.

In Dresses there is but little change in the skirts; the under skirts nearly always have flounces at the bottom; the upper skirts form very long *tabliers* at front, and are slightly draped at back.

Corsages have the *basques* long; they are of the *Cuirasse* form, fitting the body as closely as possible.

Costumes composed of two shades of color are still fashionable. Plate 2 shows a grey Polonaise over a black under skirt, and a light brown Polonaise over a dark brown skirt; both these costumes are in the most perfect taste, and give an exact idea of the present fashion.

The Polonaise still keeps in great favor, and seems likely to remain in Fashion for some time: it is cut very long, reaching nearly to the bottom of under skirt, before it is draped and caught up. Some of the most novel Polonaises are cut open at sides nearly to the waist. As we said last month, the fronts are often cut to open in a slanting direction from side to side, in the manner indicated by our first full-sized pattern.

Bright colors, mixed with a good deal of white muslin or *tulle*, are very fashionable for Evening dress, as will be seen by our 3rd and 4th colored plates. The *Princesse* form (without seam at waist) is just now the most fashionable style for Evening wear.

Our fifth plate contains a great variety of Hats and Bonnets, &c., carefully selected from the first Parisian houses.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the new POLISH COR-SAGE, with fronts opening in a slanting direction from right to left. The *basques* are rather long, especially at back, where they form a deep point. The middle of front is marked by a row of pricking, so that the slanting direction of the opening may be seen at a glance. The figure is defined by the two large fishes which are also marked by pricking. This pattern consists of back, sidepiece, front, and sleeve. Instead of the *basque* forming a long point at back, it may, if preferred, be cut with a small Jockey skirt, like that of a Lady's Riding Habit, by adding to the back skirt a small corner on each side the point.

Our second pattern (all the pieces of which are marked by one round hole), is a PELISSE FOR A LITTLE GIRL: it is similar to that shown on plate 1, except that in the colored engraving the skirt is a little longer: this pattern consists of back, sidepiece, front and sleeve: it may be lengthened as required, by adding on equally all round the bottom of skirt.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of two shades of light grey silk. The lower skirt is trimmed at bottom by a flounce of silk of a much darker shade of grey, arranged in small pleats, crossed in the centre by a band of the light silk, and divided into sections by pleats of similar silk. Above is a flounce of the light silk, having but little fullness, and put on with an upright double heading. The upper-skirt is edged by a tassel fringe, headed by a fancy embroidered band of dark and light grey silk. The back is pointed, the sides being caught up, crossing the front to form a round draped *tablier*: see front view on page 5. Tight-fitting *Pelisse* of brown cloth, the bottom edge is cut in small vandykes bound by black braid. The fronts are slightly open at neck, and close to the bottom edge (see front view on page 5. At each side of the front of skirt are two bands of trimming formed of rows of braid placed close together, these bands are carried up at sides nearly to the waist, where they terminate in points fixed by buttons. A similar trimming is carried along the edges of front opening, across the shoulders and down the back to within twelve inches from the bottom edge; at the centre of back is a rich ornament of *passementerie*, terminated by a tassel. The sleeves are finished at wrists by cuffs, ornamented by small scallops bound by braid. Chapeau of black silk, with a brown feather and garland of pale yellow flowers.

This *Pelisse* may be cut from the full-sized pattern given in November last, by shortening the skirt and adding a narrow pleat at the side-seam, starting from the waist.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress of very dark brown silk, having a fluted flounce at the bottom. Tight-fitting *Casaque* of bright blue velvet: the bottom is edged by a band of brown fur, and the garment is trimmed at the centres of back and of front by bands of narrow black braid, forming long points, filled in by cross-bars of similar braid, each point terminated by loops of the braid, and tassels. Starting from beneath the arms, fancy trimmings of the braid are carried nearly to the bottom edge of the *casaque*, and are terminated by tassels and buttons. The sleeves have cuffs, finished by bands of fur, and the neck is surrounded by a small upright collar of velvet. Black velvet Hat, edged by a band of fur and trimmed by a blue ostrich feather.

The pattern of this *Pelisse* for a child is given full-sized.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of very pale green silk. The under-skirt is trimmed by a flounce,

headed by fringe and by a *biais* band. The sides of upper-skirt are caught up, and fastened by bows and single ends of black velvet ribbon, the front forming a *tablier* edged by fringe, and the back falling in a draped point. Mantelet of black velvet. The front is nearly covered by a sort of *plastron* formed of small folds of black silk which also cross the shoulders and cover the upper portion of back: the outer edge of this trimming is finished by a narrow frill of black lace: the bottom of the garment is trimmed at sides and back by a band, formed of similar folds of silk studded by buttons, and edged at the upper side by a frill of lace, continued from the *plastron* already described; at the edge is a tassel fringe, and the fronts close by buttons. The sleeves are cut in one with the backs of the Mantelet, they are loose and round, and are trimmed in accordance with the rest of the garment, each sleeve being finished at back by a bow with short ends. Chapeau of white felt, trimmed by a *cérise* or trich feather, and a garland of flowers of the same color.

The Costumes on this plate are from the MAGAZIN DU PETIT ST. THOMAS.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—This Costume consists of an under-skirt of black silk, with a Polonaise of pale grey cashmere. The under-skirt is trimmed by three flounces, the upper one headed by a *ruche*. The sides of Polonaise are hollowed out nearly to the waist, and are caught up just above the openings and fastened by bows of black ribbon, thus causing the back and front to be slightly draped: the hollowed out spaces are filled in by pointed pieces of bright blue silk crossed by bands of narrow black ribbon, and each ornamented by a bow. The bottom edge of both front and back are rounded, and are finished by *biais* bands which are continued up the sides: the skirt is edged by narrow double frills, and the centre of front is studded by small black silk buttons. The *corsage* is trimmed by a flat collar, edged by narrow fringe, and meeting on the chest, the space to the neck being filled in by the blue silk crossed by narrow bands of black ribbon: the sleeves are trimmed in accordance, and have *ruches* at the wrists. Chapeau of black velvet, and of blue silk. For front view of this figure, see page 5.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and Polonaise en suite, of light claret colored silk with very narrow stripes. The bottom of under-skirt is trimmed by a flounce, headed by fringe, with a band of fur, and a fancy trimming formed of circles and rows of narrow black braid. The upper skirt is edged by fringe, and is caught up at sides, the front being trimmed by the fur and braid. The Polonaise is finished in accordance, the fur being headed by a much broader band of the braid trimming. The fronts close by buttons (see front view on page 5.) The centre of back is ornamented by a

band of the braid trimming, which is continued to about half the depth of skirt, and is terminated by loops of black ribbon, and enclosed below the waist by two rows of black fancy gimp forming a long oval; this is met by a festoon-shaped trimming, formed by the rows of braid edged by fringe. The sleeves have at wrists bands of fur, which are continued up the backs, and starting from the tops, bands of the braid trimming are carried nearly the entire lengths. Capote of *cérise* velvet, with white lace and a black ostrich feather.

This Polonaise can be cut in a similar manner to our full-sized pattern given in November last, but that pattern being for a Pelisse, the size will of course have to be slightly reduced, as explained in our No. for February, 1874.

PROMENADE COSTUME.

Fig. 3.—Under-skirt of brown silk, with a Polonaise of light drab cashmere. The under-skirt is arranged in groups of fixed pleats from the waist, each group enclosed by narrow scallops studded by small velvet buttons, alternated by spaces, covered with narrow flounces placed horizontally. The Polonaise closes obliquely from right to left side, and has the edges scalloped at front and sides studded by buttons, (by which the garment is closed), the whole is finished by fringes. The back of Polonaise skirt is trimmed by the fringe only, and is caught up at each side by a large bow and ends of dark brown ribbon, as shown by the back view on page 5.

The manner of cutting slanting openings or Polonaises &c., is shown by our first pattern.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin; the bottom of underskirt is trimmed by a fluted flounce, headed by a biais band. The upper skirt and corsage are cut in one à la *Princesse*, the skirt is edged by a frill of white lace, and is caught up at back and fastened by a sash of striped rose-colored and white ribbon; the front of skirt forms a draped *tablier*, as shown by front view on page 5. Just above the sash, the back of skirt is cut in a semicircular form, and the opening is edged by a frill of lace headed by a *bouillonnée*, thus imitating a sort of jockey, having at each end a small bow of rose and white ribbon. The top of *corsage* is trimmed by a frill of lace, with a narrow upright edging, and the sleeves form puffs. This Costume is suitable for a very young lady.

BALL TOILETTE.

Fig. 2.—Dress of white muslin and of pale blue silk. The lower half of under skirt is covered by flounces of the muslin and silk placed alternately, and at the right side are bows and ends of blue velvet ribbon with yellow pansies. Over this skirt are two round draped *tabliers*, one of white muslin and the other of the blue silk, each edged by a flounce of white lace, and both are caught up and attached at the back. Upper-skirt and *corsage* *Princesse*

of white muslin: the skirt is edged by a flounce of lace, the front is shorter than the back, and is caught up at sides and fastened by *bouquets* of yellow pansies, the back falling slightly *en bouffante*. The top of *corsage* is trimmed by *revers* of the blue silk, edged by narrow white lace, these *revers* are slightly pointed in front, and round at back; (see back view on page 5.) The sleeves form puffs of the silk.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white muslin and of scarlet silk, with trimmings of white lace and of black velvet ribbon. At the front of under-skirt is a group of perpendicular fixed pleats enclosed by broad bands of scarlet silk, at each side of which are narrow flounces. The front of skirt is partially covered by three *tabliers* of white muslin, graduated in depth; the lower *tablier* is slightly pointed, and they are each edged by a flounce of white lace, headed by a band of black velvet ribbon. The *tabliers* are caught up and fastened at each side by a group of loops of black velvet ribbon with single floating ends. The *corsage* is cut in one with the back portion of skirt, which forms a train, the bottom is trimmed by several flounces, and at the sides are pointed *revers* of scarlet silk, edged by flounces of white lace with bands of black velvet ribbon, and narrow lace. The front of *corsage* forms a *cuirasse*, edged by a frill of lace with a band of the black velvet ribbon, having bows at each extremity. The *corsage* is closed by buttons and is trimmed by two rows of narrow edging. The top is trimmed *en bertha* by scarlet silk, edged by the black velvet ribbon and narrow lace, and on the chest is a rose. The sleeves form puffs of white muslin. For back view of this figure see page 5.

These Ball dresses are designed by MADAME BREANT CASTEL.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Robe *Princesse* formed of puffings of toned white muslin, with pale yellow trimmings. The front of skirt is covered by horizontal puffs extending to nearly two thirds from the bottom, above which are folds; this portion of skirt is enclosed by narrow *ruches* of pale yellow silk with white lace edging; at the side and back of skirt are *bouillonnées*, which are divided into sections by *ruches* and edgings like those just described, the back of skirt forming a train. The *corsage* is composed of folds of muslin, and is trimmed à *bretelles* by the *ruches* and lace edgings, continued from the back of skirt, and extending to the front of waist, (see front view on page 5); from this point start two scarf ends of the muslin, which are carried round the figure and cross each other at the back, where they are united by sprays of wheat-ears, and terminate in floating ends. At front and back of waist are groups of wheat-ears, and the sleeves form puffs edged by fluted frills.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes: the under-skirt is of bright blue silk, and is trimmed at the bottom by a *flûted* flounce of white muslin, headed by a thick *rûche*. Upper-skirt and *corsage à la Princesse*, of white muslin: the left side of skirt is hollowed out and is caught up and fastened by a garland of blue flowers, which is brought round the figure from the right side of waist, and is accompanied by loops and floating ends of black velvet ribbon. The skirt is edged by a flounce of white lace headed by a *biais* band of muslin, and the hollowed out space at left side is filled in by a pointed tab of muslin similarly edged: the *corsage* is partially high, and forms a point both at back and front, and is trimmed by a frill of lace: on the chest are some blue flowers, with bows of black velvet ribbon; the sleeves form puffs. For back view see page 5.

BALL COSTUME.

Fig. 3.—Dress à deux jupes: the under-skirt is of pink silk, and is entirely without trimming. The upper-skirt and *corsage* are cut à la *Princesse*, the front and sides of skirt form a draped *tablier*, edged by two flounces of white lace: the back is hollowed out nearly to the waist and is filled in by a straight piece of muslin, covered by flounces, and extending to the bottom of the under-skirt, this part of the skirt is attached to the hollowed out part, by draped folds of muslin. The figure is encircled by a garland of foliage, which starts from large roses at the sides of waist. The *corsage* is rounded both at back and front, and is trimmed *en bertha* by a frill of lace, and a scalloped frill of muslin. The sleeves form puffs. For front view see page 5.

These Ball Costumes are from the MAGAZIN DE LA PAIX.

PLATE THE FIFTH.

No. 1. CHAPEAU *Timbale* of grey felt: the brim is bound by *cerise* silk, and the crown is surrounded by a drapery of similar silk edged at the lower side by ball-fringe, and forming large bows at the back. At the left side of crown is a bird's wing. M^{ME}. ANDRÉE.

No. 2. CAPOTE of grey silk: the frill at front and at sides is headed and bound by black velvet, and at right side is a group of black and of crimson velvet ribbon with floating ends. The curtain is double, and at left side (near the front) are two small straight feathers. M^{ES}DAMES BRIE ET GÉOPHON.

No. 3 is a Russian *Toque* HAT of light brown velvet, having the brim covered by fur of the same color: at right side is a blue and green drooping feather with two short straight feathers. M^{ME}. HUSBAND.

No. 4. Morning CAP of thick white muslin. The crown forms a puff and is surrounded by a *flûted* frill and a draped band of pale lavender *foulard* silk terminating at back in puffs accompanied by a frilled lappet of muslin. MAISON LESIRE.

No. 5. CAPOTE of blue and of grey silk: the crown is of blue and the frill is of grey silk, bound by black velvet. In front is a group of black velvet bows, starting from which, a sky blue ostrich feather falls over the crown. M^{ES}DAMES BRIE ET GÉOPHON.

No. 6. HAT of brown felt, trimmed by puffs and draped bands of silk of the same color, with roses and black ostrich feathers. Inside the front is a *rûche* of rose-colored silk. MADAME ANDRÉE.

No. 7. CAPOTE of black velvet. The front is trimmed by white lace with a heading of rose colored velvet ribbon. The curtain and *brides* are of white lace, the curtain being headed by a heading of the velvet ribbon, and from underneath start loops of broader velvet ribbon of the same color. In front is a rose-colored ostrich feather. M^{ES}DAMES BRIE ET GÉOPHON.

No. 8. *Corsage à basques* of thick white muslin. The neck is open and is finished by a collar formed of folds and edged by a *flûted* frill, and on the chest are bows and short ends of blue silk. The front of *corsage* is slightly open to the extremities of *basques*, the edges of opening being finished by two tucks. The intermediate space is filled in by a plain piece of muslin edged by a band of blue silk and studded by blue buttons: the arm-holes are encircled by *flûted* frills of muslin. MAISON CAPRICE.

No. 9. CHAPEAU of grey felt, having the brim turned up, notched out at sides, and bound by lavender velvet; the crown is surrounded by a draped band of the lavender velvet, and starting from a buckle at left side, a black ostrich feather falls towards the back, which is also ornamented by an *éventail* and lappet of black lace. MADAME BOIREAU.

No. 10. CHAPEAU of blue silk, having the sides of brim turned up and lined by black velvet. At left side is a group of loops of blue ribbon fastened by a buckle and accompanied by some blue and white flowers and a blue ostrich feather, and at the back is a feather, with a single floating end. MADAME ANDRÉE.

No. 11. CHAPEAU of *cerise* silk, having the brim turned up and lined by black velvet, with a binding of the silk. In front are two bows and the summit of crown is surrounded by a thick garland of pale green foliage. The inside is trimmed by a similar garland, and at back is a puff of the silk accompanied by a loop. MADAME BONDY.

No. 12. Morning CAP of thick white muslin; the crown forms a puff, and is surrounded by a frill with an upright *flûted* heading. Starting from under the frill at back, are loops and a single end of lavender ribbon. MAISON LESIRE.

HOME.—The fireside is a school of infinite importance; it is important because it is universal, and because the education it bestows, being woven in the woof of childhood, gives form and colour to the whole texture of life.

BACK VIEW OF PLATE 1.



Fig. 1,

Fig 2

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

BASIL RAYMOND'S WIFE.

CHAPTER III.

After two years of foreign travel, Basil returned to Cleetonholt. There was an indefinite change in his manner which puzzled every one, and which ill accorded with his voluble account of the idle, pleasure-seeking life he had spent upon the continent. Remembering his character, however, so quick to take offence, and so impatient of contradiction, neither his mother nor brother cared to question him further.

Basil found one change in his home, namely, the presence of Nora Somerville. The old rector's death had left her homeless, and with but a slender income, and Mrs Raymond, having known her from childhood, gladly sheltered her until some arrangement of her affairs was finally made.

Felix Dormer's devotion was unchanged, time only had the effect of increasing his love. Mrs Raymond favoured his suit, Nora, touched by his long devotion, seemed inclined to turn to him with quiet affection, and trust her future life into the keeping of one who had loved her from childhood without a shadow of change.

Although no actual engagement existed, Felix visited Cleetonholt with the freedom of a lover, and all went merry as a marriage bell until Basil returned to England.

Changed though he was, he had all his old power to charm, and before a month was over, poor Felix Dormer lost the ground he had so patiently gained, and Nora gave her heart to Basil.

Determined to decide matters, Felix asked Nora to marry him, and was rejected. Rage, born of jealousy, took possession of him, and from that time he watched the lovers closely.

Basil Raymond showed himself no novice in deception, but Felix had a patient cunning which at last outwitted him.

Nora Somerville, whose pure, candid nature revolted at the slightest shadow of deceit, grew troubled when she marked the pains her lover took to conceal their attachment from those around. There seemed no cause for such a course, for she, though not an heiress, was born of as old a stock and as pure blood as the Raymonds, and Basil, the second son of his family, could scarcely be expected to make as brilliant a match as if he had been the heir of Cleetonholt.

Judge therefore of the young girl's perplexity and dismay, when Basil Raymond proposed

to her a private marriage. At first she listened in horror, and refused the proposal, but Basil, with the fervent eloquence which was one of his chief charms, at length dispelled the strong objections which she displayed.

Many days elapsed, however, before Nora Somerville gave her consent to that last false step, a secret marriage; but during that time Basil had made his plans, and when the poor girl's consent was at last obtained, he unfolded them to her.

She was to leave Cleetonholt upon a visit to an aged relative in London, from whose house she was to go with the man she had chosen for her husband after the ceremony, which was arranged to take place in an out-of-the-way City church.

Nora listened carefully, but with many a heart-pang, to the plans arranged for her, and when Basil had given her final instructions, she turned to him with a passionate gesture, saying,

"Oh Basil! is all this really necessary? This secrecy robs me of my purest joy in being your wife. Let me confide in your mother."

A gloomy frown settled on Basil's brow, and the old sullen look came over his mouth.

"You must please yourself, Nora," he said, "you must take me according to my own arrangements, or not at all."

The girl recoiled at his rough manner, and seeing this he controlled himself. The gay sunny Basil appeared again, with the bright smile and eloquent gesture, and alas! with the too persuasive voice.

He succeeded. Nora left the shelter of Cleetonholt for a dull three weeks' sojourn in London, from whence she departed to wander (at Basil's will) from place to place, happy at times, but too often feeling as she said, robbed of her purest joy by the secrecy which shadowed her life.

During the alarm which followed at Cleetonholt, Felix Dormer, who was eating out his heart with jealous rage in his lonely home, was summoned, and readily undertook a search for the missing ones.

His quest was quickly ended. Nora was found in a little suburban villa, Basil Raymond's wife. Felix could not gainsay the fact, but to both husband and wife he vowed vengeance.

"I will hunt out your past life," he said to Basil. "I will put together the story of your two years' absence, that absence which has changed you, and I will make you repent deceiving me."

Basil laughed at the words after Felix had gone, when he tried to soothe his frightened wife; but a quicker eye than poor Nora's would have seen that the threat had power to move him.

The next day he announced his intention of leaving the villa, and from that time followed their life of wandering. They went abroad, then returning, travelled from place to place in quiet English counties, but had no settled home.

They had been married eight months when they came to Barcombe, a little south western coast town, for a month. Nora loved the sea, and with an intense longing for an abiding-place had petitioned her husband to remain.

Without directly granting her request, Basil made arrangements for a longer stay, and in the quiet seclusion of her life there, Nora was forgetting her troubles.

CHAPTER IV.

The summer afternoon sun was hot overhead, as Nora sat shaded by a green umbrella on one of the cliffs outside Barcombe. She was reading, and the spot where she rested was a little grassy hollow, sprinkled with crowfoot and clover-blossoms. Her book was the *Faerie Queen*, but the poem was not so entrancing as to rivet her attention, and she often raised her brown eyes to look afar over the sea which lay before her in its summer calm.

At length she rose, closing her book, and shaking out the crisp folds of her dress, leisurely drew on her gloves. The green umbrella lay on the grass, and she, turning her face landward, after a lingering look at the sea, put out her hand to take it.

As she did so, she saw a man standing on the grassy slope not many paces from her. It was Felix Dormer.

Their eyes met, and she grew very pale. He crossed the strip of greensward which lay between them.

"I have found you, Nora."

"Why are you here?" she faltered.

"I knew I should find you," he continued not heeding her interruption. "The time is ripe now for me to speak."

She looked at him with steady eyes, though every muscle of her sensitive mouth was astir, and a strange fear came into her face. She could not see in this pale determined man, the old tender face of Felix Dormer.

She picked up her umbrella, and tried to pass him, but he stopped her quickly.

"Nora, you must listen to me, I have some-

thing to say that you little expect to hear."

"Let me pass," she said proudly. The momentary fear had gone from her face, the unsteady tone from her voice, and she looked unshrinkingly at him.

"Let me pass, Mr. Dormer," she repeated, "by what right do you bar the way?"

She took a determined step forward, but he laid his hand upon her arm.

"Well said, Nora," he sneered, "spoken like Basil Raymond's wife."

"You do well," she retorted, "to remember that I am Mr. Raymond's wife."

He broke into laughter, strange and mocking, which was echoed back from the projecting cliffs facing them at an angle. She turned pale.

"Why do you laugh?" she asked uneasily.

"I laugh at your pride, in a title to which you have no right," he answered.

"How dare you insult me?" she cried, "but you were ever a foe to my husband?"

"Your husband!" There was savage scorn in his tone.

"My husband," she repeated firmly, "you know that I am Basil Raymond's wife."

"I do not know it," was his answer.

"I will not listen to you," she answered, "you can have nothing to say to me that I care to hear, or ought to hear, and you cancel by your present behaviour all my old friendly feeling."

"*Friendly!*" he echoed with an upward glance as if appealing to the heaven to hear him. "She calls our past tie a *friendly feeling*."

"There was no tie between us," she replied quickly, "in my heart the childish affection changed to simple friendliness, which but for your conduct might have lasted our lives."

He struggled silently with his passion and conquered it.

"Nora," he said quietly, "I come as a friend, bringing you news which only a friend could safely tell. Basil Raymond is not *your* husband."

"I will not hear your falsehoods."

"As surely as I stand before you," he replied, "I speak the truth."

"I will hear nothing," she persisted, "let me go home."

"Home!" he almost shrieked, "home to what? to shame and scandal in any case, and if you remain with Basil Raymond, to open sin!"

With a white change on her face she staggered back.

"Oh! Felix!" She said no more. It was the single cry of the sharp agony of sudden conviction.

Smitten by the sight of her anguish, the passion faded from Felix Dormer's face.

"Forgive me, Nora," he said gently, "I have been too rough, but you do not know how love changes some men. If you could have returned my affection,"—

"Oh! go away!" she cried wearily.

"Nora," he persisted, "one thing more. I have written to Cleetonholt. Mrs. Raymond has promised to protect you if you will accept her care."

At first she did not answer him, but presently lifting her eyes to his face, she said suddenly,

"Have you any proof of what you state?"

"I have."

"Let me see it!"

He placed in her hands a small leather case. She accepted it silently, and turned from him. With a sigh Felix Dormer stepped back, and began to walk to and fro on the strip of green-sward.

There was no sound but the hum of insects, the occasional faint chirper of some bird less lazy than his fellows, and the murmur of waves lapping the sands under the cliff.

Nora sat down in the grassy hollow, and with trembling hands opened the packet, which contained papers only.

The first she unfolded was a copy of the certificate of a marriage, contracted three years before, between Basil Raymond and Mary Broadbent, at the Superintendent Registrar's Office, Gresham St., Shopfield. The other papers consisted of letters which had passed between the contracting parties.

(To be continued.)

EARLY GLADNESS.—So much of our early gladness vanishes utterly from our memory. We can never recall the joy with which we laid our heads on our mother's bosom or rode on our father's back in childhood; doubtless that joy is wrought up into our nature—as the sunlight of long-past mornings is wrought up in the soft mellowness of the apricot—but is gone for ever from our imagination, and we can only believe in the joy of childhood. But the first glad moment in our first love is a vision which returns to us to the last, and brings with it a thrill of feeling intense and special as the recurrent sensation of a sweet odour breathed in a far-off hour of happiness. It is a memory that gives a more exquisite touch to tenderness, that feeds the madness of jealousy, and adds the last keenness to the agony of despair.—
GEORGE ELIOT.

The Theatres.

As the Christmas pantomimes are still the most popular entertainments, there is consequently very little variety to notice in the theatrical world. The re-appearance of Miss Heath at the PRINCESS's in the character of *Jane Shore* is one of the principal changes. This highly successful play, written by Mr. Wills, is admirably put upon the stage, and has all the advantages of excellent scenery, and dresses, in addition to most superior acting. The principal attraction at the OLYMPIC is the production of the new American sensation drama *Si Slocum*, in which the celebrated Frayne Family appear, and astonish large audiences by their wonderful shooting effects. Mr. Henry Irving, having returned to the LYCEUM for the season, is appearing in *Macbeth* assisted by Miss Bateman, (Mrs. Crowe), who also appears in her famous representation of *Leah*. At the GAIETY, Mr. Reece's new burlesque *William Tell Told Again*, is meeting with great success. The grand Christmas Burlesque at the STRAND is called *The Lying Dutchman*, and is very successful.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

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MAY.—The Princess Casaque a Gilet with basques, and the Countess Corset with basques.

JUNE.—The Ascot Paletot for outdoor wear, and the Beatrice Corset a Basques.

JULY.—New form of Tablier, Evening Corset a Basques, and a very novel Corset a Basques, for little girl.

AUGUST.—The Indian Tunique and Peplum Corset.

SEPTEMBER.—The Ulster Cloak or Paletot, and a Polonaise for a little girl about ten years of age.

OCTOBER.—The Queen Casaque and the Delhi Corset.

NOVEMBER.—The Duchesse Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corset with long point in front.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corset for an Evening Dress.

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Mars 1877

Platé!

Le Monde Élegant



March 1877

Plate 2

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Placé 3

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Mars 1877

E. P. L.

Le Monde Élegant



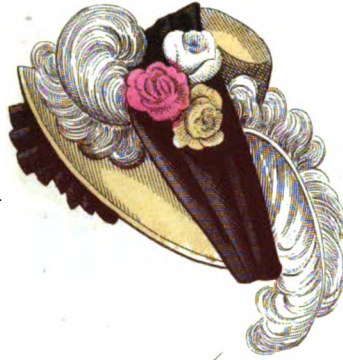
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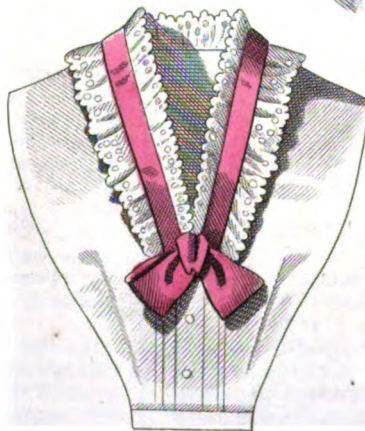
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March 1877

Plato 5

Le Monde Élegant

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 639.

MARCH, 1877.

VOL. 45

Observations

ON
LONDON AND PARISIAN FASHIONS.

Fashion at the present time does not present any very striking changes of form, but there is great variety and novelty in the various ways in which Dresses, Polonaises, &c. are draped and caught up, and also in the styles of trimmings, which now form so important a part of every Toilette. The "*Robe Princesse*" is the form most generally adopted, as well as the *Cuirasse Corsages* and those various forms of Corsages which have *basques* prolonged at back, to form either Jockey skirts (or *basque-habits* as they are called in France) or long tabs, crossing over each other, in the style shown by fig. 2 of plate 2.

The *Robe Princesse* is perhaps the most *recherche* style for the more elaborate and expensive Toilettes, as it carries out with perfect elegance all the leading ideas of the present Fashion. This form defines the bust admirably, and is well suited to display the elegance of the figure to the best advantage; it is a style which is naturally plain and tight-fitting at front and sides, while at back it adapts itself readily to all combinations of draperies, loopings up, and scarves, in the various ways now fashionable. The draperies may be trimmed by pleatings, with or without lace or fringe; the scarves may be arranged to cross the *Tablier* obliquely or horizontally, and are usually fastened at the sides.

Polonaises and upper skirts are often cut open at the sides nearly to the hips; the openings wide at bottom and diminishing to a point at the top: the openings may be laced across with cord, or be filled in with a succession of narrow pleated flounces. The favorite kind of trimmings are narrow flounces either quilled or pleated; fringes, and flounces of narrow lace. The two former are used for dresses and Costumes, while the lace is chiefly seen on the various forms of Spring *Casaques*, Mantles, and Pelisses.

This season Pelisses or *Casaques* will have the skirts rather long, thus continuing the fashion which prevailed during last Winter; the short skirted *Casaques* are no longer considered fashionable. The favorite Pelisses are

close-fitting or nearly so; the skirts are made with as little fulness as possible, in fact with only just enough width to encircle the dress worn underneath. The fronts may be double-breasted, with two rows of buttons, single-breasted with one row of buttons, or else open in a slanting direction, in what is known as the Polish style: see fig. 3 plate 1, and fig. 1 plate 2. A very novel and convenient form of *Casaque-Mantelet*, with wide round sleeve, is shown on our first plate.

The latest novelties in the trimmings and arrangement of *Princesse Robes* or Polonaises, are shown on fig. 2 of plate 1, and figs. 2 and 3 of plate 4.

The most novel and elegant form of the *Cuirasse Corsage* is the *Beatrice*, of which we give the full-sized pattern, and which is shown on fig. 1 of plate 4. The *basques* are long and of equal depth all round. The Persian embroidered trimmings shown on this dress are very fashionable in Paris at the present time.

Fig. 2 of plate 2, shows another fashionable Corsage: the back skirts are prolonged to form long tabs or bands, crossing over each other and fastened by a button. Instead of crossing over each other, these bands might lie close together, forming the "*basque-habit*," either with or without *revers* turned back at the corners.

A varied selection of Evening and Ball Toilettes is shown on our third plate.

There is great variety in the form of Hats and Bonnets, as will be seen on referring to our fifth plate: they are generally rather small and are without strings. They are mostly trimmed by flowers, feathers, and by scarves or *bandeaux*, arranged in various ways.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of light grey silk: the front and sides of skirt are trimmed at bottom by two rows of fringe, each headed by a *biais* band and enclosed by scalloped bands of silk, continuing up to the waist near the back of skirt, which is *bouffante*, the lower half forming large hollow pleats. The front and sides of skirt are

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PROPOSABLE COSTUME.

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Observations

ON LONDON AND PARISIAN FASHIONS.

Fashion at the present time does not present any very striking changes of form, but there is great variety and novelty in the various ways in which Dresses, Polonaises, &c. are draped and caught up, and also in the styles of trimmings, which now form so important a part of every Toilette. The "*Robe Princesse*" is the form most generally adopted, as well as the *Cuirasse Corsages* and those various forms of Corsages which have *basques* prolonged at back, to form either Jockey skirts (or *basque-habits* as they are called in France) or long tabs, crossing over each other, in the style shown by fig. 2 of plate 2.

The *Robe Princesse* is perhaps the most *recherche* style for the more elaborate and expensive Toilettes, as it carries out with perfect elegance all the leading ideas of the present Fashion. This form defines the bust admirably, and is well suited to display the elegance of the figure to the best advantage; it is a style which is naturally plain and tight-fitting at front and sides, while at back it adapts itself readily to all combinations of draperies, loopings up, and scarves, in the various ways now fashionable. The draperies may be trimmed by pleatings, with or without lace or fringe; the scarves may be arranged to cross the *Tablier* obliquely or horizontally, and are usually fastened at the sides.

Polonaises and upper skirts are often cut open at the sides nearly to the hips; the openings wide at bottom and diminishing to a point at the top: the openings may be laced across with cord, or be filled in with a succession of narrow pleated flounces. The favorite kind of trimmings are narrow flounces either quilled or pleated; fringes, and flounces of narrow lace. The two former are used for dresses and Costumes, while the lace is chiefly seen on the various forms of Spring *Casaques*, Mantles, and *Pelisses*.

This season *Pelisses* or *Casaques* will have the skirts rather long, thus continuing the fashion which prevailed during last Winter; the short skirted *Casaques* are no longer considered fashionable. The favorite *Pelisses* are

close-fitting or nearly so; the skirts are made with as little fulness as possible, in fact with only just enough width to encircle the dress worn underneath. The fronts may be double-breasted, with two rows of buttons, single-breasted with one row of buttons, or else open in a slanting direction, in what is known as the Polish style: see fig. 3 plate 1, and fig. 1 plate 2. A very novel and convenient form of *Casaque-Mantelet*, with wide round sleeve, is shown on our first plate.

The latest novelties in the trimmings and arrangement of *Princesse Robes* or *Polonaises*, are shown on fig. 2 of plate 1, and figs. 2 and 3 of plate 4.

The most novel and elegant form of the *Cuirasse Corsage* is the *Beatrice*, of which we give the full-sized pattern, and which is shown on fig. 1 of plate 4. The *basques* are long and of equal depth all round. The Persian embroidered trimmings shown on this dress are very fashionable in Paris at the present time.

Fig. 2 of plate 2, shows another fashionable Corsage: the back skirts are prolonged to form long tabs or bands, crossing over each other and fastened by a button. Instead of crossing over each other, these bands might lie close together, forming the "*basque-habit*," either with or without *revers* turned back at the corners.

A varied selection of Evening and Ball Toilettes is shown on our third plate.

There is great variety in the form of Hats and Bonnets, as will be seen on referring to our fifth plate: they are generally rather small and are without strings. They are mostly trimmed by flowers, feathers, and by scarves or *bandeaux*, arranged in various ways.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of light grey silk: the front and sides of skirt are trimmed at bottom by two rows of fringe, each headed by a *biais* band and enclosed by scalloped bands of silk, continuing up to the waist near the back of skirt, which is *bouffante*, the lower half forming large hollow pleats. The front and sides of skirt are

partially covered by a round draped *tablier* edged by fringe and attached at back of skirt. Mantle of black silk: the front of skirt is deep and round, the back is short and square, and is open to the waist, the edges are all trimmed by a frill of black lace, headed by several *rouleaux* placed close together and forming a band: sleeves of the *Visite* form; they are cut in one with the back of the garment, where they are terminated by bows of ribbon: they are trimmed by frills of lace and *rouleaux* forming bands; and the mantle is enriched by *arabesques* of embroidery. Chapeau of light blue silk, with puff crown, the brim is lined by black velvet.

PROMENADE COSTUME.

Fig. 2.—Dress and Polonaise *en suite* of brown cashmere, and of straw-coloured figured mohair. The under-skirt is of brown cashmere and is arranged in fixed pleats, and the bottom is trimmed by two pleated flounces, the upper one edged by a narrow *gauffred* frill of white muslin: at the back are large pleats of the light material, and this portion of the skirt is crossed by a festooned piece of the mohair terminated by large puffed bows. The Polonaise is of the light material. The front of skirt forms a rounded *tablier* extending nearly to the bottom of the dress skirt; the sides are slightly caught up and fastened by flat rosettes; the back forms a draped point, which is met by a pointed tab of brown cashmere edged by broad white fringe and trimmed by *arabesques* of brown and white, this tab is carried up the centre of back, narrowing at the waist only, and it disappears under a pointed *fichu* of brown cashmere edged by narrow white fringe, and meeting on the chest, (see front view on page 5.) The front of Polonaise is closed by buttons and the *tablier* portion of skirt is edged by white fringe headed by a band of brown cashmere: at right side is a fancy pocket, below which are bows and short ends of the brown cashmere. The sleeves are trimmed at wrists by diamond shaped pieces of brown cashmere, edged at their upper sides by narrow frills, and at the lower sides by white fringe, and attached by bows at the backs of arms. Brown felt Hat, with white cord and tassels and a red wing.

PROMENADE COSTUME.

Fig. 3.—Dress of reddish violet silk. At the front of skirt is a plain space, having in the centre a row of black silk buttons, and enclosed at each side by a vandyked piece of silk bound by black silk, arranged to imitate a succession of square tabs finished by two *rouleaux* of the black silk: the sides and back of skirt are trimmed by three similar but narrower pieces of silk, cut and finished in accordance, and each piece headed by a *biats* band bound by black silk. Tight-fitting *Pelisse* of rich black silk: the fronts close obliquely from left to right by buttons. The bottom of the garment is edged by a frill of black lace, headed by several rows of narrow fancy gimp; the lace frill is carried up the centre of back of skirt, nearly to the waist, and is accompanied by two rows of the gimp. At

sides are tabs which start from the waist, and are carried nearly to the extremity, becoming gradually wider and terminating in points accompanied by loops and short ends of ribbon: these tabs are ornamented by rows of the gimp and by narrow lace. The upper portion of *Pelisse* is finished by square *revers*, trimmed by gimp and edged by a very narrow frill of lace which encircles the neck, and is continued along the edge of the oblique opening. The sleeves have square cuffs, above which are long points formed by rows of gimp with narrow frills. Chapeau of reddish *mauve* silk, with scarlet flowers.

This Pelisse may be cut from our full-sized pattern for November last, by arranging the fronts to open in a slanting direction, and adding revers at neck. These Costumes are from the MAGAZIN DE LA PAIX.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of navy blue silk; the skirt trimmed by silk of a much lighter shade of blue: at the bottom are two pleated flounces of the light silk, the upper flounce partially covering the other, and at a little distance above, are two similar flounces. Tight fitting *Pelisse* of black silk; the garment is double-breasted and closed by two rows of buttons. The skirt is round at back and front, the sides being hollowed out, and at the edge is a flounce of black lace headed by a broad band of the silk, which is carried up to form at sides pointed tabs studded by buttons. The front of neck is finished by a collar forming points and trimmed by narrow gimp with an edging of lace. The sleeves are wide at wrists, and have broad cuffs imitated by the gimp, which is carried up the fronts of the arms, to form points; and on each sleeve are three buttons. Chapeau of blue velvet trimmed by a feather and a yellow flower.

This Pelisse may be cut from the November full-sized pattern, by adding about 2½ inches all down the front edge (to make it double-breasted,) and shaping the bottom edge of skirt as required. This Costume is from the MAGAZIN DU PETIT ST. THOMAS.

COSTUME FOR HOME.

Fig. 2.—Dress *à trois jupes*. The under-skirt is of rich black silk, and is trimmed at bottom by a broad pleated flounce. The second and upper skirts with the *corsage*, are of reddish *mauve* silk, trimmed by scarlet satin. The second skirt is vandyked at the bottom, and bound by the scarlet satin. The sides of the third or upper skirt are hollowed out towards the back, up to about half their depth, the front forming a slightly rounded *tablier*, and the back (between the open spaces,) a broad pointed tab; all the edges are bound by the scarlet satin, finished at bottom by a tassel fringe, and the open spaces already described are laced across by cords of scarlet silk, terminated by tassels; above these spaces, the skirt is caught up in small pleats, causing the *tablier* portion to fall *en draperie* and the back

to be *bouffants*. *Corsage Cuirasse*, the front is straight and square, the back is prolonged to form two pointed tabs which cross each other, and are attached by a scarlet button, the whole is bound by scarlet satin, and the tabs are terminated by fringe; above is a small jockey imitated by scarlet silk, and finished by a group of bows of similar silk. The fronts close by scarlet buttons, and the neck is trimmed by two bands bound with scarlet satin, and these bands cross each other both at back and front, their ends being pointed and trimmed by fringe: at the junctions are scarlet buttons. The sleeves have at wrists bands similarly bound, and finished by fringe, each band being attached to the sleeve by a button. For front view see page 5.

This Corsage may be cut from our full-sized pattern before explained. This Costume is from the MAGAZIN DE LA PAIX.

YOUNG LADY'S COSTUME.

Fig. 3.—*Dress à la Princesse* of light colored striped mohair. The front closes by buttons, obliquely from left to right, forming a point on the chest, the edge of opening is finished by a *biais* band: the bottom of skirt is trimmed by several rows of very narrow braid or stitching. The sleeves are similarly finished at wrists, and at back of waist are two buttons. At each side of skirt is a pocket, ornamented by bows and floating ends of ribbon. MAISON DIEULAFAIT.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—*Dress à deux jupes*. The under-skirt and *corsage* are of *jonquille* silk: the skirt is covered by groups of narrow *flûted* flounces, alternated by groups of hollow perpendicular pleats. The upper-skirt is of white muslin, richly embroidered. The skirt is open at sides and it is attached at right side by a bow and floating ends of broad ribbon, accompanied by a *bouquet* and spray of lilacs, with a trail which is carried to the waist; the front of skirt is turned so as to form a sort of double *tablier*, and the left side is finished by a smaller *bouquet* of lilacs without bows: the back is *bouffante*. *Corsage Cuirasse*: the top is trimmed by white embroidery with a *rûche* of yellow silk: on the sleeves are small *bouquets* of lilacs with loops and floating ends of *jonquille* ribbon, the sleeves being formed of double *flûted* frills of white muslin. For view of left side, see page 5.

The pattern of this Corsage was given in our Number for January last.

BALL TOILETTE.

Fig. 2.—*Dress à deux jupes*. The under-skirt and *corsage* are of rose colored silk. The front of skirt is plain, the sides and back being arranged in groups of narrow flounces, alternated by plain spaces, the back forming a train. The upper-skirt is of white tarlatan; the front forms a draped *tablier* edged by two flounces of narrow white lace with a row of in-

sertion; the back of skirt is festooned, and is edged by two lace flounces placed close together and headed by a narrow band of rose-colored silk, which forms bows between the festoons: the *tablier* portion of skirt overlaps the back, and it is caught up and fastened at left side by a *bouquet* of roses and foliage, and at right side by a group of bows of rose-colored ribbon, (see view on page 5.) The back of skirt is *bouffante*, being arranged in large spiral folds, accompanied by a spray of roses and a loop and floating end of ribbon. *Corsage Cuirasse* edged by a flounce of narrow white lace with a band of insertion: the front is round and deep, and closes by buttons; the back is shorter; the top is trimmed *en berthé* by folds of white tarlatan enclosed by narrow lace, and on the chest is a group of bows or roses. The sleeves form puffs of the silk edged by narrow *gauffred* frills of tarlatan. MADAME IRMA SIMON.

This Corsage may be cut from the second full-sized pattern for December last, by adding a small point to the bottom of back.

BALL COSTUME.

Fig. 3.—*Dress à deux jupes*: the under-skirt is of the sky-blue silk. The front and back of skirt are each trimmed by a flounce, above which is a *flûted* frill headed by a *bouillon* of white muslin, and also two upright *flûted* frills of the silk. At the sides of skirt are groups of perpendicular fixed pleats extending to the waist. Upper-skirt and *corsage Princesse* of white muslin closed by buttons. The skirt is cut up at the sides, and the edges of front portion are gathered into those of the back, thus causing the front to form a round draped *tablier*: the back forms a deep rounded piece which is caught up at bottom to form a festoon, fastened by a knot and ends of sky-blue ribbon, above which similar knots of ribbon are carried up the centre, nearly to the waist, catching up the skirt and forming drapery, surmounted by a jockey or *postillon* represented by a frill of lace headed by a *rouleau* and having at each end a group of bows. The back portion of skirt is edged by a narrow flounce of *blonde* headed by a *rouleau* of sky-blue silk, this trimming is carried up to meet the bows already described: the *tablier* is finished by two narrow flounces of the *blonde*. The *corsage* is partially high, being finished by folds of white muslin, edged by narrow *blonde* and forming on the chest and at centre of back a point, with a group of bows of sky-blue silk. The sleeves are formed of single puffs with narrow *gauffred* frills. For front view see page 5. *This Costume is by MADAME IRMA SIMON.*

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Under-skirt of black silk trimmed by eight narrow flounces, and forming a train. Upper-skirt and *corsage Cuirasse*, of navy blue cashmere, trimmed by blue and orange-colored fringe and black velvet ribbon, embroidered in various colors. At left side of skirt is a fancy

pocket, finished by loops of the velvet ribbon: this side of the skirt is also caught up at back and front by two bands of similar ribbon which start from the right side of waist, thus causing the back to be slightly *bouffante*. The bottom is edged by the mixed fringe, headed by a band of the embroidered ribbon. The *corsage* is edged by fringe and is also trimmed by bands of the velvet, which are carried along the sides of front and are continued across the shoulders and down the back, terminating at a certain distance below the waist. The shoulders are crossed by second bands of the same trimming, which also encircles the neck: the front of *corsage* closes by buttons. The sleeves have fancy diamond shaped cuffs, imitated by the embroidered ribbon, and finished by bows of the same. For back view see page 5.

We give the full-sized pattern of this corsage.
MADAME CAVALLY, Boulevard des Capucines.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes: the under-skirt is of brown cashmere. The bottom is trimmed by a flounce arranged in groups of *fluted* pleats, alternated by plain spaces ornamented by bows of drab silk, the flounce is headed by a folded band of similar silk, and at the left side is a group of pleats, fixed by large puffed bows and short ends of the drab silk. Upper-skirt and *corsage* *Princesse* of striped drab mohair, the front closing by buttons. The right side of skirt is hollowed out to about half its depth, and the skirt is edged by tassel-fringe headed by a folded band of silk like that on the lower skirt, the trimming being continued along the edges of the hollowed out portion just described, at the summit of which are bows of the silk, (see view of right side on page 5.) The left side of skirt is caught up and fastened by a folded band of silk, which starts from the waist and terminates in a floating end: the back is *bouffante* and at the waist are small bows of the silk. The upper part of *corsage* is covered by a sort of *plastron* of the silk forming a point on the chest, and at the neck are bows. The backs of sleeves are cut open at wrists, and they are edged by fringe and narrow folded bands of silk, and are encircled by similar bands placed just below the elbows, and finished by small groups of bows at the backs of arms. Chapeau of white terry velvet, with an ostrich feather and roses. MADAME BREANT CASTEL.

COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, of purple-brown silk. The lower skirt is trimmed by two flounces, the upper one headed by one upright frill with a narrow heading. The upper-skirt and *corsage* are cut in one à la *Princesse*, the front and sides form draped folds; the back is hollowed out, and is caught up to within a certain distance from the waist, and fastened by a puffed knot, the hollowed out space being filled in by a pointed draped piece of the silk which starts from this knot, and is, with the bottom of skirt, edged by a narrow flounce and heading. The fronts close by buttons and at left side (towards the back) is a fancy pocket

finished by bows and short ends. The upper portion of *corsage* is covered by perpendicular folds, forming both at back and front, a point enclosed by a narrow frill and *bias* band. The backs of sleeves are trimmed at wrists by several frills, and are edged by single frills headed by bands studded with buttons. For front view see page 5. MADAME BREANT CASTEL.

PLATE THE FIFTH.

No. 1. HAT of cream white felt: the inside of front is finished by a pleated double frill of black silk: the crown is partially surrounded by a broad draped band of black silk which starts from the right side, and is carried under the edge of brim at left side near the back. From beneath this band start at left side two white ostrich feathers, one falling towards the back, and the other to the front of the Hat, and on the band is a bouquet formed of roses of different colors.

No. 2. CAPOTE of bright blue silk: the front is trimmed by a double frill of white lace, which also forms at the top two bows, accompanied by some small flowers and foliage. *Brides* of blue ribbon.

No. 3. HAT of brown silk, having the brim bound by mauve silk. The crown is soft and is surrounded by a draped band of mauve silk, and at the back is an ostrich feather of the same color. At the right side is a mother-of-pearl buckle.

No. 4. HAT of black felt, having the sides of brim turned up. The Hat is trimmed at right side by groups of bows and short ends of bright blue ribbon, a blue ostrich feather starts from one of these groups of bows (near the back) and is carried round the left side and across the front.

No. 5. Morning CAP of thick white muslin. The crown is soft and surrounded by a frill of worked muslin with a fold, band, and puff bow. MAISON LESIRE.

No. 6. CHAPEAU of black silk. The left side of brim is turned up, and the inside is trimmed by a spray of white and pink flowers with foliage. The crown is surrounded by a drapery of pale yellow figured silk, which forms at left side a group of puff bows accompanied by a buckle. At the back is a pink ostrich feather.

No. 7. CHAPEAU of brown felt. The crown is surrounded by folds of black silk, terminating in floating ends at the back. At the front is a black ostrich feather tuft with an *aigrette*, and the left side is trimmed by a garland of green leaves.

No. 8. COLLARETTE of white muslin, to be worn with a *corsage* open en cœur. The opening is finished by a frill of white lace with a band of rose-colored ribbon and a narrow edging of lace. On the chest are loops of ribbon. MAISON LESIRE.

No. 9. CHAPEAU of grey silk: the brim is bound by silk of a lighter shade of grey, and the crown is surrounded by a drapery of similar silk which forms both in front, and at back, a knot accompanied by a bunch of green fancy grass. Inside the front of brim is a very narrow *gauffred* frill of white muslin.

No. 10. CHAPEAU of grey silk: the brim is bound by black velvet, and the inside is trimmed by a *fluted* frill of white muslin. The crown, which is shallow, is covered by puffs of white muslin, and in front are some white flowers with a bird and an *aigrette*.

No. 11. Chapeau composed of black and of brown silk: the crown which is a puffed one, is of the brown silk, and is surrounded by a band of cream-colored ribbon: the brim is of black silk, and has near the edge a *rouleau* of cream-colored silk: the back is slightly turned up, and the inside is finished by a pleated frill of white muslin, which is visible outside the edge. Strings of cream-colored ribbon.

No. 12. CAP of white muslin: the crown is puffed, and finished by a frill of lace or embroidery; on the top are loops of sky-blue ribbon, starting from which, floating ends of similar ribbon fall at the back.

BACK VIEW OF PLATE 1.



Fig. 1,

Fig. 2

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3,

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

BASIL RAYMOND'S WIFE.

CHAPTER V.

Married lover though he was, Basil's affection for Nora seldom caused him to incur any inconvenience for her sake, and as walking exercise was unpleasant to him, it always happened that the young wife took her afternoon ramble alone; so it came to pass that while poor Nora was listening with horror to Felix Dormer's revelation, Basil took his ease at his inn.

Elegant and luxurious ease was Basil's, for the old blood asserted itself in a craving for goodly surroundings and refined appliances, which—Nora's income being joined to his own, he was enabled to gratify. The closed venetians admitted air while they excluded sun and dust, and the couch on which the young man lay was drawn close to the window.

A small table stood by his side, on which was a soda-water tumbler, containing a pale yellow liquid, suggesting that the refreshing draught was tampered by sherry, or something stronger.

In loose, easy-fitting garments, worn with more reference to the heat of the weather than to strict etiquette of costume, Basil lay reading, the smoke from his Manilla curling gracefully from behind the paper, looking as he so reposed, a picture of well-bred aristocratic ease and indolence.

The heat of the afternoon, and the soothing influence of his cigar, soothed Basil into a light slumber, from which he was awakened by a knock at the door, and the announcement by the waiter of,

"Mr. Raymond."

Basil sprang to his feet, and met the cold stern gaze of his elder brother.

He advanced and held out his hand, saying,

"Frederic! why you are the last person I should have expected to see so far from Cleetonholt."

"Possibly," replied Frederic Raymond, waving back the outstretched hand with a frigid gesture, "and, if you spoke the entire truth, you would say that I was the last person you wished to see here."

An angry flush rose to Basil's face, as he answered quickly,

"You seem in an amiable mood, my brother."

"I am not under the influence of passion, Basil, as you would infer, but I am come to ask you a plain question, which I mean you to answer."

"That will be as I choose," was the angry reply.

"Where is your wife?"

Basil broke into a fit of laughter.

"I am sorry you have come so far to ask such a simple question, or that you should suppose I feared to answer it. My wife is out walking—"

"I do not mean Nora Somerville," was the cold reply. "I mean your wife, the daughter of John Broadbent of Shopfield."

"Frederic!" cried Basil, "do you come here to insult me?"

"Gently, Basil," replied his brother, "neither bravado nor duplicity will shield you now. I know all; a few words of explanation will save you further questioning, and also show you how useless any opposition to my plans will prove. Felix Dormer,—the man whom you robbed of the one woman who would have made him happy,—has hunted you down, with the jealous care which only such a man could use. Step by step he tracked your past life; he went to Shopfield for his first clue, knowing of old your fondness for the place. Several persons there testified to your intimacy with the Broadbents, and though the elder man was dead, the brother remembered the date of your marriage with his niece, though confessing that he had not since heard of either you or her. He obtained a copy of the certificate, and from Shopfield he tracked you abroad, and finally found your wife at Paris. She told him that you were separated by mutual consent. To her he unfolded the tale of your second marriage, and from thence he wrote to Mrs. Raymond and myself. I immediately set out here, to take poor Nora to Cleetonholt, where she will be tenderly cared for, and to propose a plan to you whereby you may, in part, redeem your treacherous conduct."

Frederic Raymond paused, expecting an answer, but none came from those sullen lips, over which the dark shadow of rage and hate was drawing, so he continued,

"What I have to propose, nay to insist upon, is this, that instead of the hundred a year you now allow to Mrs. Basil Raymond, you will settle upon her two hundred, which is two-thirds of your income; to this I shall add such a sum as I consider fit, regarding her as a member of our family.—For you, as I have influence among friends, I shall endeavour to secure an appointment abroad. I will take pains to ensure a lucrative one, but it shall be on condition that you remain abroad. Remember, you have put yourself within the pale of the law."

Basil Raymond struggled with his passion, out so unsuccessfully that his voice shook with rage as he said,

"What does my mother say to your kind and brotherly arrangement?"

"She entirely agrees with me. Do not hope for further clemency from her—you know she has no property from which you might wring anything, and you must consider the terms I dictate to you as my ultimatum."

"What if I decline to accept them?"

Frederic Raymond slightly shrugged his shoulders.

"Do you remember that I said you had put yourself within the pale of the law?"

A bitter execration broke from Basil Raymond's lips.

"Do you think I shall accept your terms?" he cried, "your disposition of my income, your kind interference for an appointment, your sentence of banishment from the land of my birth, from the home where I one day may—"

"May what—?" suggested Frederic quietly.

"May reign as master, then if you will have it," cried Basil furiously, "when your white face is—"

"In the tomb of my forefathers, I suppose you mean," put in Frederic, with exasperating calmness. "It is however just possible that I may leave an heir to Cleetonholt, for I was betrothed three days ago to Lady Grace Leslie, the Duke of Fairoak's youngest daughter."

It was the word too many, the drop too much, the live spark that set ablazing Basil's mad rage. With a muttered curse he sprang at his brother, and a struggle ensued.

How that struggle might have ended for Frederic Raymond it would be impossible to say, for his brother's strength soon bore him down, but there was a sound of hurrying feet upon the staircase, a cry at the door, and one or two servants entered.

As by main force, Basil was dragged from his brother, a waiter appeared at the door, calm, imperturbable, looking as if a struggle between well-born brothers were a most common occurrence at the Royal Hotel, Barcombe.

With a low sweeping bow he announced—*Mrs. Basil Raymond.*

CHAPTER VI.

A tall fine-looking woman entered the room. With a haughty air and a few short words she dismissed the astonished servants, and closed the door.

Ignoring the presence of her husband's brother, she placed her hand on Basil's shoulder, and said.

"I am here."

Yes! she was there, this daughter of the people who had become the wife of an aristocrat, the fiery, dark-eyed woman with whom, after their marriage, Basil had wandered on the plains of France, the mountains and valleys of Switzerland, the vine-clad slopes of Italy. During these travels Basil had learned a lesson, one so new to him that he was slow in comprehending it. In this lowly-born girl, whom with amazing condescension he had made his wife, he found a ruler. In this uneducated nobody he reluctantly felt a superior.

The first flush of unreasoning happiness over, he tried to rule with the hauteur of an aristocrat as well as the right of a husband. But he had mistaken the *calibre* of the woman he had married. He had been attracted to her in the first instance by the distinctness of her character, the difference between herself and her surroundings, but when he attempted to treat her "like one of her class," as he contemptuously expressed himself, Mary Raymond's native spirit broke out, and the daughter of the people declared her intention to hold her own. Truly, to this woman was given a spirit above the essence which usually animates "those of her class," and to his cost Basil Raymond found it so.

This experience came to him soon after his marriage, and at the end of two miserable years a separation was privately and mutually agreed upon. Since then they had never met: now, roused by Felix Dormer's revelation, she was in England to confront her faithless husband.

"I am here," she said.

"Why have you come?" asked Basil in a shaken voice, for in his wife's presence he saw ruin indeed.

"Because I have had news of you," she said coldly, "I was less surprised to hear it than many wives might have been. I know my husband's character too well to feel astonished at anything he may do to pass his time agreeably, even when I am told that his latest amusement is bigamy."

The word startled Basil, striking him dumb with terror. Turning to Frederic, Mary continued,

"You, sir, I know as Mr. Raymond,—a man always well spoken of. You can scarcely feel proud of your brother to-day, I think. The good old blood must blush for itself since it was too weak a barrier, not for the honor only, but

for even the common honesty, of a Raymond of Cleestonholt."

"Madam," replied Frederic Raymond gravely, "you are right, I do blush for my brother. I am here to repair as far as possible the wrong he has done to you—and others."

"I am not here to reproach," said Basil's wife, "I am not here to talk of my wrongs. I am here—if not to avenge, at least to terminate them; and also to free the innocent from a snare. Where?"—she added turning to Basil, "is the poor girl you have deceived?"

Basil, fear-stricken to the core of his cowardly nature, looked at his wife as she stood before him pale and accusing.

"She is out walking, and will be here about five," he said.

Mary turned to Mr. Raymond.

"Do you know this lady?"

"I do."

"Will you remain here and break the news to her?"

"I will."

"And"—Mary Raymond paused a moment, "will you protect her?"

"I will, I am here for that purpose. But Basil"—

"Basil," she retorted quickly, "will go with me to London by the 5-30 train. You will hear from us shortly."

Basil started, but there was no appeal against that stern tone, those cold, unforgiving eyes.

"In one hour you will be ready to leave for the station with me. The waiter will assist you to pack. You, Mr. Raymond, will doubtless be good enough to settle other business, as time presses with us. Any expense you may incur shall be refunded—when we arrange our future plans."

With a wave of her hand Basil Raymond's wife turned her back upon the brothers, and became absorbed in the look-out from the windows.

(To be continued.)

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the PRINCESS BEATRICE CORSAGE A BASQUES, as shown by the first figure of our fourth plate. The basques are long and of equal depth all round: the seams are all curved or rounded below the waist, so as to fit perfectly close to the figure without any superfluous fulness. This pattern will be found an excellent fit for a lady of good

figure and of medium height: it is given complete, and consists of four pieces—front, sidepiece, back and sleeve.

The Corsage shown on fig. 2, of plate 2, may be cut from this pattern, by first shortening the basques about 3 or 4 inches all round, and then lengthening the back of skirt, to form the long tab as shown on the colored plate, taking care in prolonging the side seam to draw it, not in a straight line, but parallel to the seam which goes down the middle of back basque.

Our second pattern, (the pieces of which are marked respectively by one, two, and three holes) is the ALEXANDRA TABLIER OR UPPER SKIRT as shown by fig. 1, of plate 1, and by fig. 2, of plate 2. Our paper would not allow us to give the full length of this tablier, so 18 inches will have to be added equally all round the bottom, taking care to continue all the seams in straight lines. When completed, the front breadth (marked by one hole) should have a width at bottom of 13 inches; the side breadth, marked by two holes, should have a width of 13 inches at bottom; while the back breadth, indicated by three holes, should be 24 inches wide at the bottom edge. The middle of front breadth is the plain straight edge of the piece marked by one hole, the edge which has two small cuts being joined to the corresponding edge of the side breadth. The back edge of the side breadth has three cuts, and is joined to that side of the back breadth which is also marked by three cuts. The plain straight side of the back breadth is to be caught up and draped like fig. 1, plate 1, or pleated like fig. 2, plate 2.

This pattern, with slight modifications as required, may be used as a base for cutting any of the present forms of upper skirt or tablier.

The Theatres.

Mr. Irving in the Shakespearian drama is still the principal attraction at the LYCEUM. His performances are varied on each Saturday by the appearance of Miss Bateman in her most popular rôles as Bianca in *Man of the World*, Julia in *The Hunchback*, &c. Mr. Gilbert's mythological comedy *Pymalion and Galatea* keeps its place at the HAYMARKET, with Miss Henrietta Hodson and Mr. Buckstone in the principal characters. The grand romantic opera *Biorn* at the the QUEEN'S, is very successful: the music is by Lauro Rossi, and the orchestra and chorus are selected from Her Majesty's, and the Royal Italian Opera. At the ST. JAMES'S, Mr. Herman Vezin is appearing in *The Danischeffs*, supported by Messrs. J. Clayton, and C. Warner, and Mesdames Fanny Addison, Lydia Foote, and John Wood. The great attraction at the OLYMPIC, is *The Queen of Connaught*, in which Miss Ada Cavendish takes the leading character, accompanied by Mr. Henry Neville.

Messrs. G. & J. B. Hilditch, of Cheapside have introduced a new Silk of exceeding beauty of appearance and softness of fabric. It is called the *Oblique Corded Silk*, and is admirably adapted to the present fashion, being so easy to drape. It is made of the finest Italian silk, on a principle to insure the greatest amount of wear.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Duchess Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corsage with long point in front.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corsage for an Evening Dress.

FEBRUARY.—The new Polish Corsage, and a Pelisse for a little girl.

* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelsae Place, Kensington, London, W.



Plate 1

April 10/77

Le Monde Élegant



April 1877

Plato 2

Le Monde Élegant



April 1877

Plate 3

Le Monde Éléphant



Le Monde Élegant

Plai



April 1877

Le Monde Élegant

Plate 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 640.

APRIL, 1877.

VOL. 54.

Observations

ON LONDON AND PARISIAN FASHIONS.

At a time like the present, when there is such great variety of form and style in Ladies' Costume, it may sometimes seem difficult to understand what are really the prominent characteristics of Fashion. The task however becomes much easier and more simple, if we call comparison to our aid, and place, for example, the plates contained in our April Number of 1876, side by side with those of the present month. It will then be seen at a glance, that some very great changes have taken place.

Skirts are greatly reduced in fulness, especially at front and sides; trains are rather longer, and almost all the fulness of skirts is reserved for the trains: the fulness does not now start from the waist, but commences just below the level of the *basque* of corsage, and then spreads gradually out, taking in many cases a form which somewhat resembles a fan or a peacock's tail. To counteract the plainness of form which would result from the present scanty width of the front and sides of skirts, they are now trimmed, and sometimes nearly covered, with narrow flounces, and the deep fixed pleated flounces of last year are hardly ever seen. In most cases the upper skirts are very long, often reaching nearly to the bottom of the underskirt.

Tabliers are more draped, and the small amount of *bouffant* yet remaining is placed considerably lower. The backs and fronts of skirts are often divided into two distinct portions by upright bands or rows of pleatings.

Polonaises are much longer, reaching nearly to the bottom of the dress skirt. Corsages are also made with the *basques* very long.

The short-skirted Casaques and Paletots, are replaced by long-skirted Pelisses, cut to fit tightly to the figure, and with as little fulness in the skirts as possible.

The fronts of some Pelisses are made to open in a slanting direction—in what is called the Polish style. These slanting openings are well

suited for ladies of slight figure, but we do not recommend them for ladies who are not of slender proportions.

A very important feature of the present Fashion, both for Corsages and Pelisses, is the tendency to make the backs without seam in the middle. This is a great novelty and gives a very elegant appearance to the figure: there was an attempt to introduce this form some few years ago, but it was not found possible, because of the great fulness of the skirts then worn. It is only now that the extreme fulness has disappeared, that it is possible to succeed in cutting a back without seam in the middle, in the elegant style shown by our two full-sized patterns, for the present month.

Last year the *basques* of Corsages were generally shorter at sides, and formed points either at back or front, or sometimes at both places: this season *basques* are more often cut of equal length all round. Some of the newest corsages have the back *basques* cut 5 or 6 inches shorter than the front and sides, so as to make room for the *bouffant*, in the style shown by our second full-sized pattern, and by the second figure of our fourth plate.

Some very fashionable costumes are composed of two shades of the same color; figs. 1 and 2 plate 4, give two very elegant combinations.

The favorite trimmings for dresses, are fringe, narrow quillings, and pipings. For black silk Pelisses, lace trimming is the most fashionable.

On our third plate we have given some very elegant and graceful Ball and Evening Toilettes. It will be seen that lace is the favorite trimming, and that flowers are, at present, but sparingly used.

All the newest forms and materials for Bonnets will be found in plate 5.

Description Of the Plates of Costumes.

PLATE THE FIRST.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of pale grey silk with trimmings of blue silk and fringe. The front of under-skirt is trimmed by four and the

back by five flounces, each bound by the silk, the upper flounces are put on with narrow upright frills similarly bound: at the sides of skirt are groups of hollow perpendicular pleats extending to the waist and enclosed by *fluted* frills bound by the blue silk. The front of upper-skirt forms a rounded *tablier*, the side edges of which are gathered up and fastened to pointed tabs finished by *rouleaux* of blue silk, and by single buttons, the back of skirt is *bouffante* being attached to the tabs just described, the bottom portion forming a draped point. The *tablier* is trimmed by tassel-fringe, above which is a *biais* band having near its edges *rouleaux* of blue silk. The *corsage* has *basques* short in front and closing to their extremities, the sides slope down so as to form points near the back which is open to the waist; the open space being filled in by *fluted* pleats of the blue silk. The *basques* are edged by tassel-fringe, above which is a *rouleau* of blue silk continuing up the sides of back and of front to the neck. The sleeves have fancy cuffs finished by *rouleaux* and buttons of blue silk. Chapeau of white chip bound by blue silk and having a soft crown of the grey silk. For view of the opposite side of this figure, see page 5.

MAGAZIN DE LA PAIX.

This *Corsage* may be cut from our second pattern form for October last; making the back without seam in the middle, by cutting off the spring in the middle of back below the waist: the back must be left open from the waist, and the place of the three cornered piece cut off must be supplied by a quilting of blue silk. The *tablier* may be cut from our second pattern for March.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes offlight and dark brown silk: the bottom of underskirt is trimmed by a broad flounce. The bottom of upper-skirt is hollowed out at sides and back, to form three large vandykes, the front is straight and the whole is edged by a band of dark brown silk having at each side a frill of the light silk: the bottom of this skirt is trimmed by a flounce of dark brown silk slightly deeper at back where it is partially covered by the large vandykes already described: below the edge of this flounce appears a *fluted* frill of the light silk. The front of skirt is trimmed by a row of buttons. Tight-fitting *Casque* of black silk: the front of skirt is closed by buttons, the back is hollowed out in the centre and forms two deep pointed tabs finished by tassel-fringe and ornamented by *arabesques* of narrow silk braid: the bottom edge of the *Casque* is trimmed by the fringe, above which is a broad band formed by rows of narrow silk braid placed obliquely and finished by *rouleaux* of silk; the tabs are edged by *rouleaux* which are carried up nearly to the waist, forming a point in the centre. The upper portion of *Corsage* is finished by a collar, square in front and forming points at back; it is edged by narrow fringe; the neck is encircled by a row of narrow scallops. The sleeves have cuffs cut open at backs and finished by rows of narrow braid: the edges are trimmed by *rouleaux*. Black felt Hat, trim-

med by dark brown silk and by a white ostrich feather. For front view, see page 5.

MAISON DIEULAFAIT.

This *Casque* (sleeves excepted) may be cut from the first full-sized pattern for January last, by prolonging the back to form pointed tabs, and hollowing out the middle of back *basque* as shown on the engraving.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of pale buff alpaca and mauve silk. The under-skirt is trimmed by three pleated flounces of the silk, alternated by three of the alpaca, the edges of which are scalloped; the upper flounce is put on with a narrow frill surmounted by a pleated frill of mauve silk. The front of upper skirt forms a *tablier* scalloped at the edge; the sides are caught up *en draperie*, the back forms a draped point: the front is finished by *papillon* bows of mauve silk. Tight-fitting *Pelisse* of black silk trimmed by lace: the backs are closed by buttons; the back is slightly shorter, and the bottom is edged by a flounce headed by a *rouleau*, and the sides and back are all trimmed by a band of silk edged by narrow lace, and terminating at a certain distance from the front opening, the sides of fronts are ornamented by frills of narrow lace accompanied by *rouleaux* and describing festoons; this trimming is continued round the neck at a certain distance from the top of *corsage* which is also covered by a draped *fichu* of silk, finished at the chest by loops of ribbon: the sleeves are trimmed by the frills of narrow lace and *rouleaux* arranged in accordance with the trimming on the front of the garment, and at the wrists are bands and frills of lace. Straw Hat having the sides of brim turned up; the Hat is trimmed by mauve silk, and by a white ostrich feather, with some white lace, and small yellow flowers. For back view see page 5. GRAND MAGAZIN DU LOUVRE.

This *Pelisse* may be cut from our first pattern.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of mauve silk: the bottom of underskirt is trimmed by a flounce arranged in groups of pleats alternated by plain spaces. The upperskirt is draped both at front and back, the sides being gathered into pleats fixed by bands studded by *papillon* bows; the bottom is edged by tassel fringe headed by a *biais* band. *Corsage* *Cuirasse*, the fronts are slightly hollowed out and the edge is finished by a *rouleau* which is carried up the centre of back nearly to the waist. At right side is a square shaped pocket with flaps edged by a *rouleau*: the neck is trimmed by a large square collar similarly edged, and at front are bows and long floating ends of mauve ribbon: above the collar is an upright frill. The sleeves have deep fancy cuffs edged by narrow *fluted* frills and embellished by tabs with *rouleaux*. For back view see page 5.

MAISON MULLER GILBERT.

PROMENADE COSTUME.

Fig. 2.—This dress consists of an under-skirt

and Polonaise of pale buff *matalassé*. The underskirt is trimmed near the bottom by several *rouleaux* of silk of the same color as the dress, and placed close together so as to form a broad band: the bottom of Polonaise is finished by a band composed of three *rouleaux* of the silk similarly arranged; the fronts close by buttons, (see front view on page 5,) and the upper portion of *corsage* is covered by *rouleaux* of the silk; the neck being encircled by an upright frill. The back, which is without seam in the middle, is composed of two distinct portions; the upper part being short and plain, and finished by fringe and a band of *rouleaux*: the lower portion is pleated into the upper part so as to give the necessary fullness to the back of Polonaise. Just below the waist are two narrow tabs, which start from the side seams, and are studded by buttons, and edged by single *rouleaux* of silk; below the fringe are loops of pale buff ribbon. Near the bottom of skirt, the tabs, *rouleaux* and fringe are repeated, but on a larger scale and without the loops of ribbon. The sleeves have pointed cuffs finished by *rouleaux*. Chapeau of white chip with a scarlet feather. GRANDS MAGAZINS DU LOUVRE.

This Polonaise may be cut from our second full-sized pattern, by lengthening the front and side-piece as required, and pleating in to the bottom of back, one or more breadths of stuff, so as to complete the length, and give fullness at this part.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of shaded lavender silk. The lower skirt is trimmed by several flounces: the upper skirt forms a round draped *tablier* caught up at back of waist and fastened by bows and sash ends of ribbon of the color of the dress: the *tablier* is edged by a flounce of the silk. Tight-fitting Pelisse of rich black silk, trimmed with lace. The back is of an entirely new form, being cut without seam in the middle: the fronts close by buttons, and the bottom of skirt is trimmed by a *biais* band of the silk ornamented by two rows of black silk buttons, united obliquely by bands of narrow silk braid: at each side is a frill of black lace. The shoulders are crossed à *brutelles* by *ruches* formed of double frills of lace, which are carried down the sides of both back and front of skirt, and are united by similar *ruches*, above which are narrow frills, this trimming partially enclosing the sides of the garment. The neck is encircled by an upright collar, and at back and front are bows of black ribbon. The sleeves are trimmed at wrists by double *ruches* of the lace, between which are small buttons and rows of silk braid, arranged in accordance with those on the skirt. Chapeau *Timbale*, the crown of black silk, and the brim of sky-blue silk. M. MULLER GILBERT.

We give the full-sized pattern of this elegant Pelisse. The *Tablier* may be cut from our second pattern for last month.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes; the under-skirt and *corsage* are of sky-blue silk: the skirt is

trimmed at bottom by two flounces, each finished by a very narrow edging of white lace; above are three very narrow flounces and an upright frill, all similarly edged: the upper-skirt is of white muslin; the sides are caught up nearly to the waist, the front forming a draped *tablier*, and the back falling *en bouffant*; the *tablier* is edged by a flounce of white lace headed by a band of sky-blue silk. At the sides appear pointed tabs of the muslin, similarly edged. The *corsage* has *basques*, hollowed out at front and back, and forming points at the sides: attached to the *basques* are folds of white muslin, edged by lace and fixed at the points by loops and floating ends of sky-blue accompanied by small *bouquets* of roses. The top of *corsage* is trimmed by the folds of muslin similarly edged, and on the chest is a *bouquet* of roses: the sleeves form puffs of muslin. For back view see page 5.

MADAME BREANT CASTEL, 19 Rue 4 Septembre.

BALL TOILETTE.

Fig. 2.—This Costume consists of an under-skirt, *tunique à train* and *corsage* of rich pink silk: the front of underskirt falls in fixed pleats from the waist, and is trimmed by three flounces of white lace arranged in festoons, each headed by a narrow folded band of silk. The *tunique* is almost entirely covered by *bouillonnées* of white muslin, and is edged at bottom by a flounce of white lace, at the sides are *revers* of the silk edged by flounces of white lace and enriched by clasps and loops of pearl beads. The *basques* of *corsage* are straight at front and back, and form points at the sides: the *basques* are edged by a frill of white lace, headed by a folded band, and in each point is an ornament of pearl beads. From beneath the points start loops and floating ends of pink ribbon. The front of *corsage* is *en cœur* and is finished by *revers*, a turned down collar being carried round the neck, the whole completed by an upright frill of white lace, and on the chest are bows with loops of pearl beads. The sleeves form puffs of white muslin. This elegant Ball Toilette is designed by MADAME TRIDAL, 42 rue Vivienne; the back view is shown on page 5.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white muslin. The front of under-skirt is covered by perpendicular *bouillonnées*, enclosed at sides by bands of the muslin: the back of skirt is trimmed by four flounces each edged by narrow white lace. The upper skirt and *corsage* are cut in one à la *Princesse*, the sides of skirt are caught up and fastened by rosettes of sea-green ribbon, the front of skirt forming a round draped *tablier*, edged by a flounce of white lace, the back is shorter and falls *en bouffant*. At right side of underskirt is placed (on the band already described,) a loop and ends of sea-green ribbon, and at the left side appears a group of bows of similar ribbon, starting from just beneath the caught up portion of upper-skirt. The top of *corsage* is pointed both at back and front and is finished by folds of muslin, and by groups of bows of sea-green ribbon; the sleeves are puffed.

This Costume is suitable for a very young lady; it is by MADAME BREANT CASTEL. For front view see page 5.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of dark lavender silk. The back of under-skirt forms three hollow pleats; the rest of the skirt is trimmed near the bottom by a fluted flounce of silk of a lighter shade, and partially covered by a vandyked piece, and *ruche* of silk like the dress, above which appears a narrow upright fluted frill of the light silk. The front of upper-skirt forms a round draped *tablier* with vandyked edge, the skirt being caught up near the back, which falls in a draped point. Tight-fitting *Casaque* of light grey cloth. The back is hollowed out, and the fronts close by buttons: the garment is edged by braid of a rather darker shade of grey, arranged in bands formed by several rows placed close together; this trimming is carried up the centre of back to the waist, forming a point, the sides of front and of back are finished by rows of braid similarly arranged, and which cross the shoulders, and form points at sides, thus enclosing the arm-holes. At each side of the hollowed out portion of back, is a rosette of grey ribbon, with a loop and floating ends; the front and sides are finished at bottom by fringe; the sleeves have deep cuffs trimmed by the braid arranged in bands, and at the backs are *papillon* bows of ribbon. The neck is encircled by an upright collar, and at back are bows. Chapeau of black silk trimmed by bright blue flowers and a bird's wing. For front view see page 5.

This *Casaque* may be cut from our second full-sized pattern for this month, by lengthening the skirt a little and deepening the *coye*, at the same time adding to the back, a quarter of an inch all down the middle—to the sidpiece half an inch along the seam under the arm,—and to the front half an inch all along the front edge.

PROMENADE COSTUME.

Fig. 2.—This Costume consists of an under-skirt of dark brown silk, with an upper-skirt and *corsage* or *veste*, of a light brown striped silk. The front and sides of under-skirt are trimmed by four narrow flounces, and the back forms five hollow pleats, the central one finished by a row of mother-of-pearl buttons: the upper-skirt forms a deep square-shaped *tablier* edged by a broad *biais* band and *rouleau*. At back is an open space, the side edges of the *tablier* being gathered at about half way from the bottom, and attached to those of a square-shaped tab or piece finished by mother-of-pearl buttons, and from beneath this tab starts a loop with a floating end, while the space above it, is filled in by a *bouffant* of the dark brown silk. At the right side is a fancy pocket with a band of the dark silk. The *corsage* is closed by buttons in front, and the back is without seam in the middle; it is short and is edged by a fluted frill, above which is a broad band of the dark brown silk embroidered with black braid, the sides being finished by mother-of-pearl buttons, and by a

biais band and *rouleau*, which form the edging of the garment: at right side is a pocket surmounted by a band of the brown silk, with buttons. The neck is ornamented by a rounded piece and an upright collar of the dark silk, and by a row of mother-of-pearl buttons: the sleeves have pointed cuffs finished by bands of the dark silk and buttons. Chapeau of black felt trimmed by scarlet velvet and by a grey wing. For front view see page 5.

We give this pattern full-sized: the *Tablier* pattern was given last month.

YOUNG LADY'S WALKING COSTUME.

Fig. 3.—Tunique of a grey and olive-green striped woollen material. The fronts close by buttons obliquely from left to right; the outer edge being cut in small scallopes and trimmed by a narrow band of olive green velvet ribbon, and this is carried all round the skirt at a little distance from the bottom, and is accompanied by a fringe of the same color. The centre of back is trimmed by a scalloped piece of the material of the *tunique*, which starts from the neck, and is carried about half way down the back of the garment, studded by buttons. The sleeves have pointed cuffs imitated by bands of the velvet ribbon, and finished by fringe. Hat of black velvet, having the back of brim turned up; puff crown of white silk.

This dress may be cut from our second pattern for July last, by lengthening the skirt as required.

These Costumes are designed by MADAME MULLER GILBERT, Rue de la Paix.

PLATE THE FIFTH.

No. 1. CHAPEAU of white straw, having the brim bound by sky-blue silk. The crown is surrounded by a draped band of the silk, accompanied by Irish point lace, and at left side are large bows. Under the brim are small blue flowers with some roses, and at right side of front is a single rose. MADAME BOIRREAU.

No. 2. CHAPEAU of Leghorn; the front and sides of brim are turned up and are lined by black velvet. The crown is surrounded by a band of black velvet ribbon, and at front and back are loops accompanied by clusters of field flowers and ears of wheat. MADAME BONDY.

No. 3. CHAPEAU of white chip: the width of brim is graduated from front to back, where it is extremely narrow. The inside is trimmed by a garland of pale green foliage, and the crown is enclosed by a narrow vandyked band of pale straw-colored *foulard*. The front is trimmed by large bows of the *foulard*, starting from which a draped band is carried along the top of crown, and it terminates at the back, by similar bows and short fringed ends. MADAME MELANIE PERCHERON.

No. 4. Morning CAP of thick white muslin: the crown is soft, and is surrounded by a narrow embroidered edging, headed by a draped band: at back is a double *eventail*, and at right side of front is a rosette of the embroidered muslin, accompanied by some small brown flowers, and a bow and short end of rose-colored ribbon. MAISON HADANCOURT.

No. 5. BONNET of white chip; the brim is turned up and is finished near the edge by a *rouleau* of black silk: the inside is trimmed by a thick garland of yellow and violet colored flowers; the crown is encircled by a band of black ribbon; there are large bows of the silk near the front, and at back are similar bows,

(Concluded on page 6.)

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

with fringed ends: at left side is a cluster of the yellow and violet flowers. MADAME ANDRÉE.

No. 6. CHAPEAU *Timbale* of grey straw, trimmed by small green leaves, a grey wing and a large group of pale yellow *foulard*. MADAME ANDRÉE.

No. 7. Travelling HAT of grey straw: the left side of brim is turned up and the inside is trimmed by a puff of pale green *foulard*; the crown is surrounded by a band of the *foulard*, which also forms in front large draped bows with a buckle and a small green feather. MAISON ANDRÉE.

No. 8. CHEMISETTE of thick white muslin, to be worn with a *corsage open en cœur*. The front is embellished by very narrow tucks and embroidered frills, and the open part is finished by an upright *fluted* frill of embroidered muslin: on the chest are loops of the ribbon accompanied by a double *eventail* of the embroidery. MAISON KLEIN.

No. 9. CHAPEAU of black silk and of drab silk: the crown forms a puff of the drab silk, and is encircled by a frill of black lace: the brim is turned up, and is of black silk edged by a *rouleau* of rose-colored silk: the inside is trimmed by a large thick spray of roses and foliage, and on the crown is a second spray, which terminates at the back, and is accompanied by bows and short ends of black ribbon. MADAME ANDRÉE.

No. 10. CHAPEAU of pale Havannah silk; the front and sides are trimmed by a flat pleated *rûche* edged by narrow frills, the inner side being finished by a *fluted* frill of white muslin or lace. In front and at back are loops of black silk, and the crown is partially covered by two ostrich feathers, one white and the other pale Havannah. MADAME BOIREAU.

No. 11. CAPOTE of rose-colored silk; the edge is finished by a narrow pleated frill headed by small folds of white net or *blonde*; and at the back are bows and short ends of black silk accompanied by spiral folds of white lace. The front is trimmed by an upright pleated frill, bound by black silk and the inside is finished by a garland of pale yellow flowers. MADAME BONDY.

No. 12. Morning CAP of thick white muslin. The crown forms a puff and is edged by a narrow embroidery *rûche*: in front is a broader *rûche* studded by small bows of blue ribbon. At back are short ends of the ribbon with a short lappet. MAISON LESIRE.

BASIL RAYMOND'S WIFE.

CHAPTER VII.

At length Nora rose from the grassy hollow. It was a mere mechanical movement, for trouble had so numbed her senses that she was not conscious of any decided intention in so doing. As she stepped from the strip of greensward to the pathway, she lifted her eyes, and saw Felix Dormer standing at a few paces' distance. The anger was gone from his face, the fire from his eyes, and sorrowful tenderness gave a new expression to his features. Perhaps this new look touched Nora in some dim far-off fashion, for she went close to him, instead of shrinking back as on a former occasion; nor did she repulse him when he took her hand, which was cold and clammy for all the Midsummer heat.

"Nora," he said, "forgive me. I have done you a friend's service, God knows, but I began it with the heart of a foe."

"You could not help his baseness," she answered simply, but in so heart-broken a tone

that her hearer easily perceived that the iron had entered into her soul.

"No," he said eagerly, "I could not, that fact remains, but oh! Nora, the malice with which I undertook to find out his secret, the zeal which marked all my work in the matter, sprang from feelings as bitter towards you, because you had given yourself to him, as to him because he took you from me. The day that I found you at Fulham, when I saw you in the light of bridal love and happiness, I could willingly have died if I could first have seen you dead before me. Forgive me," he continued, his voice grown soft and pleading, "your happiness with Basil Raymond made me mad. Your misery because of him has brought me to my right mind."

"Have you seen this—this person?" she hesitated.

"You mean Basil Raymond's wife," he said firmly. "I have seen her, Nora. After I had discovered Basil Raymond's baseness, and your present abode, I went at once in search of her. My search was a long one, but was successful, and she will be in Barcombe to-day."

"To-day," cried Nora—"Let me go away then. I dare not see her."

"You will accept Mrs. Raymond's offer of protection, and come with me to Cleetonholt."

"No! no! I cannot go there."

Felix paused, well aware that in this crisis he must plan and act for her.

"Nora," he said presently, "would you like to go to my sister in London, the lady who spent the summer before her marriage with me two years ago."

A memory, dim as all things now seemed to Nora, came into her mind of the high-bred beautiful girl who had been her summer-time, companion in those seeming far-off days.

"I will go to her, if you think she will like to have me for a little while."

"I am sure she will," said Felix heartily. He looked at his watch. "The London express leaves here at 5-30; but as you may be known at the station, we will drive to Emsby junction, and take the same train, which is due there at 6-30."

Nora made no reply, but allowed him to take the leather case from her hand. As he picked up her umbrella, he stumbled on the book she had been reading, before he had startled her with the terrible tidings which had changed her life. He took it up, the leaves fell open at the title-page, where he read the name "*Basil Raymond*."

A dark look spread over his face, and with

a strong effort he flung the book out to sea.

"So," said he savagely, "let Basil Raymond disappear out of your life, Nora."

She looked at him for a moment in dumb anguish, then the first and last cry of her suffering womanhood broke forth,

"No farewell, Felix?—no farewell to the man who was my husband?"

"Ask yourself, Nora. If you return to Barcombe it is not unlikely that you may meet Basil Raymond's wife."

She said no more, but put her hand upon his arm, and suffered him to lead her across the clover fields which divided the cliffs from a little fishing hamlet.

Arrived there, Felix went at once to the inn, and engaged a dog-cart and driver to catch the London express at Emsby junction.

CHAPTER VIII. (*and last*).

Sullenly and moodily Basil Raymond paced the platform at the Barcombe railway station, waiting for the London express. Stern and pale, Mary walked by his side, and her erect bearing contrasted with his down-looking, obstinate demeanour, gave the pair something of the look of a criminal and his detector.

The hastily-packed luggage was piled at one end of the platform, the tickets were taken, and the moments of waiting lessened, until at last the express rolled into the station.

A little bustle and excitement,—mostly among the passengers and newspaper-boys, (porters are proverbially too well-bred to hurry) and the train puffed out of Barcombe, getting up the steam for the run to Emsby junction.

Basil and his wife had a first-class compartment to themselves, and when the train had fairly left the station, Mary Raymond broke the silence she had hitherto imposed upon herself.

"Basil," she said, "have you nothing to say to me? No excuse to offer, no word of bare apology even?"

He turned his face towards her, dark with lowering passion.

"Yes" he answered savagely, "I have one thing to say. I hate you."

She laughed, but it was grim unpleasant mirth.

"I think I have heard you say that before," she replied, "but we have now something else to talk about besides our kindly feelings to each other,—which we both so well understand.—I had a long conversation with your brother while you were packing, and I find he is going to be married."

Basil's lips parted in a muttered curse for answer.

"So," continued Mrs. Basil Raymond, "the chance that you will ever inherit Cleestonholt becomes a very slender one."

"And that hurts your feelings!" he sneered.

"Of course it does. The possibility that you might one day be master there, helped to influence my determination to marry you."

There was such cool insolence in her tone that the blue blood boiled in her husband's veins, to hear such sentiments from an artisan's daughter.

"However," continued Mary, "your brother speaks very fairly about his intentions. I quite approve of his arrangements in every particular, but I desire to make one little addition to them, of which, he in his turn approves."

"And that?" said Basil.

"I shall accompany you abroad."

Basil sprang to his feet.

"Never," he cried, "never! do you think I will be burdened by you, dragged down by your plebeian tastes and associates? No! take the income which Frederic says I must give you, but leave me alone." He sat down again, pale and furious.

"As to the share of your present income which your brother proposed you should settle upon me, I demand that in any case for my private use, but I am determined to go with you. My dear Basil, how do I do my duty to society if I allow so charming and—unscrupulous—a man, to go abroad without his wife?"

"I tell you," he cried savagely, "I will not have you with me. Have I not suffered enough for my mad mistake? And yet," he added, "there was a time when I thought I loved you."

Some memory of the past seemed to touch Mary Raymond at his words, for a gentler look came into her face, and she put her hand lightly on his shoulder as she said,

"I believe you did love me once, Basil. I believe you might love me again, if you tried. Let me come with you, and wherever you go, I will be faithful and true to you. I have not done my duty hitherto, but if you will be kind to me I will henceforth be a good wife to you."

They were strangely tender words to fall from the lips of Mary Raymond, the neglected and insulted wife, and it may be that in those words, and in her pleading face, was spoken the last appeal of Basil's better nature.

Alas! that appeal sounded in ears too long closed against all good things to avail now, and Basil shook his wife's hand from his shoulder

with rough impatience.

"I tell you," he said, "once for all, if I leave England, you shall not accompany me, and if I remain, your home and mine must be wide apart.

"And I tell you," she answered deliberately, "that whether you leave England or remain in it, your home shall be mine."

Her look her tone maddened him, and as she stretched forward her head, as it were to emphasise her words, his bad, lower nature rose uppermost, and he struck her a heavy blow upon the face. The blood sprang from a cut on her lip, and with something of the feeling of a wild animal when its blood is drawn, she sprang to her feet. As his hand was raised for a second blow—he had now given the rein to his passion,—she drew from her breast the little dagger, and aimed a stroke at his breast, crying out,

"Coward! coward! do you think blows will frighten me? I can protect myself. Let this stroke divorce the lives which should never have been joined."

"Or this!" he thundered, grasping the hand which smote him. The dagger was turned aside, and with one strong dexterous stroke, Basil drove the murderous knife home to his wife's heart. She fell down in a heap, the blood, issuing in a stream through her garments dyed and soaked the carpeted floor of the carriage, and stained the rugs and wrappers which lay round.

Basil put his hand to his head. Blood was trickling from his face, for a deep flesh wound had been inflicted in the brief struggle for the dagger.

A mist came before his eyes, crimson and black. A sound as of many waters boomed in his ears, and slipping from his seat he sank on the floor, where he lay senseless by his dead wife.—Two streams of blood ran and mingled on the floor, the good old blood of English aristocracy, and that presumably-meaner fluid which had animated the veins of the radical's daughter!

* * * *

The express steamed into Emsby. Felix and Nora stood upon the platform, waiting for the porter whom they had retained, to find an empty carriage.

He opened the door of one apparently empty, but what a cry rose from the three as they saw the sight before them!

Help was procured, and the body of Mary Raymond removed to the nearest inn; whither Basil, who had only fainted, was also conveyed.

He was removed three weeks later to the county jail, and thereupon ensued a trial which

animated the newspapers by its conflicting points, and produced much private animosity among persons who disagreed as to whether the verdict should be *Wilful Murder* or *Justifiable Homicide*; but the jury found the former, and Basil paid the penalty of his crime according to the laws of his country. H. S.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportional figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern, which is cut on white paper, is a very novel and elegant *PELISSE* for spring and summer wear, called the Windsor: it is represented on the 3rd figure of plate 2. The pattern consists of five pieces: viz. front, marked by one hole: side of front marked by two holes: side-piece marked by three holes; side of back marked four holes; and the back marked by five holes. All these pieces must be lengthened about 13 inches round the bottom edge, so as to produce the same length as shown by the colored engraving; the back is to be made without seam in the middle, and being cut in two parts (numbered 4 and 5 as above named), will enable an exact fit to be obtained with great ease: on the front the line of trimming continued from the back is shown by a pricked line: this pattern will be found an excellent fit and is of most elegant style: if a larger arm-hole is required, it should be a little more hollowed out underneath, the front and back of arm-hole being left untouched. We have not given the sleeve, as the sleeve of either our February or March pattern, will suit this Pelisse, by adding about ½ inch extra width all along the hind-arm seam.

Our second pattern, which is cut in blue paper, is the Duchesse *Corsage à Basques*, represented on fig. 2 of our fourth colored plate. The front and side-piece are made with very long basques; the flukes and the curves of seams being so arranged as to produce an exact fit for a lady of good figure. The back is without seam in the middle, and has the basques shorter, reaching only to the notch in the side-body side seam. The sleeve may be cut from our 1st pattern for February or March last, without any alteration.

* * * The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, or should themselves mislay them, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

The Theatres.

Mr. Spicer's romantic drama *Haska*, which has been rendered somewhat notorious by the late legal proceedings in connection with it, has been successfully produced at DAURY LANE, under Mr. Chatterton's management, with Mr. Creswick and Miss Leighton in the principal characters. Mr. Henry Irving still commands large audiences at the LYCKUM to witness his wonderful representations of Shakespearian character, he being ably assisted by Miss Bateman (Mr. Crowe) and Miss Isabel Bateman.



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Photo

Le Monde Élegant



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Plate 2

Le Monde Élegant





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Plate 3

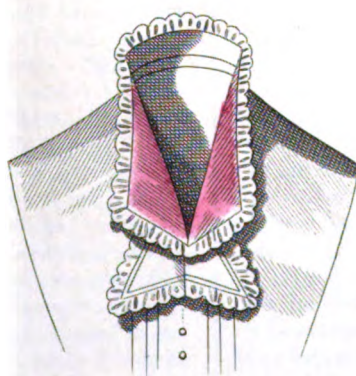
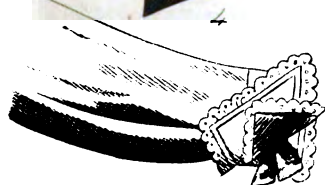
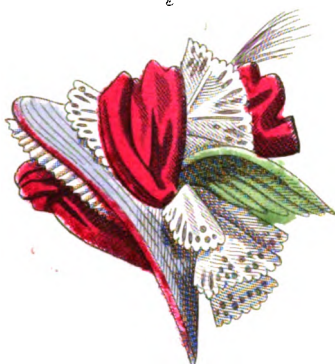
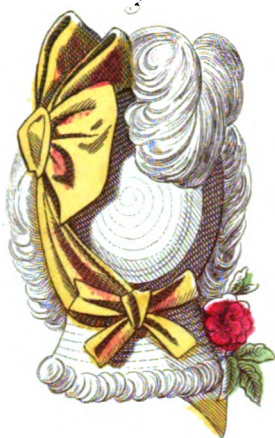
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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No 641.

MAY, 1877.

VOL. 54.

Observations

ON LONDON AND PARISIAN FASHION.
FOR MAY, 1877.

We are now approaching the most brilliant period of the London Season: the clouds and rain of a dull lingering winter, are giving place to the flowers and sunshine of a Spring, which promises to be as fine as it is unusually early. Nothing gives a greater stimulus to the development of Fashion, than the promise of fine seasonable weather, and the series of beautiful plates contained in our present Number, show how varied and elegant are the productions of our talented Artistes des Modes.

Black silk *Casaques*, or as they are now called, *Pelisses*, are again coming into Fashion for Spring wear. When dresses were made so elaborate, and while the large full *bouffants* were worn, the black silk *Pelisse* or *Casaque* was not needed for outdoor wear: in fact it was worse than useless, since it concealed the elaborate beauty of the dress; but now that the *bouffants* have disappeared, and that simple elegance, and absence of superfluous drapery are the characteristics of morning dresses, *Pelisses* or Mantles of some kind must again become a necessary part of outdoor Costume.

Pelisses, *Paletots*, *Casaques* (or whatever name may be preferred) are always made tight-fitting, or nearly so: the *basques* or skirts are without fulness, all the seams being of the rounded form shown on our full-sized patterns for this and the preceding months. The skirts are long, usually reaching to about half the depth of the dress skirt. The favorite trimmings are lace, pipings, quillings, and fringe. The fronts are nearly always single-breasted, but are often made to open in a slanting direction, similar to our first full-sized pattern.

There is this season, great variety and novelty in the trimmings and details of arrangement of *Pelisses* or *Casaques*, and the newest and most elegant styles will be found represented in our present series of plates. On plate 1 will be found a very elegant style of *Pelisse* with coat

collar and turnover elaborately trimmed with lace and ruchings, and another novel style with *plastron* at back and front; on plate 2 will be found one of the most elegant *Pelisses* of the season, made with slanting opening and trimmed with fringe and piping; and also a very elegant *Casaque à Gilet*, richly trimmed with lace and quillings, and admirably suited for a tall lady of fine figure. Plate 4 contains another characteristic style of *Pelisse*, richly yet simply trimmed by fringe, pipings and embroidery.

For dresses the most fashionable trimmings are fringe, *biais* bands, quillings, and vandyked edges: the last named are novel, and seem likely to be in great favor.

As to the form of dress skirts, we have nothing to add to the remarks we made in our last month's Number; as we then stated, they are plain at front and sides, slightly full at back, with a train more or less developed, according as the dress is intended for afternoon or for evening wear.

As to the colors of dresses, greys and browns are very fashionable, and so are the more delicate shades of *mauve*, salmon-color, maize, and Havannah. Some Parisian houses are trying to introduce very bright shades of color for morning wear, but we do not think this is likely to succeed as yet, because the tendency of the present fashion seems to lie in the direction of grace, elegance, and quiet harmony, with a complete absence of all exaggeration, whether of form, trimming, or color.

Strong contrasts of color are going out of Fashion; dresses are composed either of two shades of the same color, or of one color only; no doubt this style will lead to brocades and the richer silks, being again fashionable.

For Ball and Evening dresses we refer our readers to the March and April Numbers.

In Bonnets the principal changes to notice are the increased use of feathers and muslin frills as trimmings. Curtains are re-appearing, and this may at last cause a complete change of style.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of light blue shaded silk. The skirt is slightly *bouffante* at back, and the front is trimmed by three pleated flounces, edged by silk of a darker shade, and headed by *biais* bands similarly edged, and forming at the sides, diamonds of graduated sizes, each containing a button: the two lower flounces are continued round the skirt, accompanied by the *biais* bands. *Pelisse* of black silk; both front and back are nearly tight fitting, (see back view on page 5,) and the bottom is trimmed by a frill of black lace headed by a *rouleau*; the sides form points which are turned back *à revers* and fastened by buttons. The neck is open *en cœur* and is finished by a turned down collar and *revers*, the collar being edged like the bottom of the garment. The sides of front are trimmed by perpendicular *ruches* of lace with tassels and loops of ribbon. At back of waist are similar loops, and the sleeves are finished by frills of lace, with folds, *revers* and tabs edged by lace. Chapeau of white straw, having the inside of brim covered by black silk. A blue ostrich feather forms the trimming.

MAGAZIN DE LA PAIX.

This *Pelisse* may be cut from our first full-sized pattern for last month.

CARRIAGE COSTUME.

Fig. 1.—Dress *à deux jupes* of Havannah brown silk, and of very pale buff silk. The under-skirt is of the light brown and is entirely covered by small puffings: the bottom is trimmed by a flounce partially covered by a *flûted* flounce of the pale buff silk headed by an upright frill of each color. The upper-skirt and *corsage* are of the pale buff silk, and are cut in one, *à la Princesse*, the skirt forming a deep *tunique* open at sides and back: the front forms a square shaped *tablier*, ornamented by three groups of bows of brown ribbon, (see front view on page 5,) all the edges are finished by fringe, headed by *biais* bands, which are continued up those of all the openings; at the back is a draped point, which surmounts the opening already named; and is ornamented by three groups of bows of Havannah brown ribbon, and in the back corners of skirt are bows of similar ribbon. The *corsage* is trimmed both at back and front by a sort of *plastron*, composed of *biais* bands of silk of the two colors arranged *en chevron*, and enclosed by bands of the pale buff silk, and forming points at the chest and at back of waist. The backs of sleeves are cut open to the elbows, and the open spaces are filled in by the Havannah brown silk, which also forms at the wrists, frills accompanied by *flûted* frills of the pale buff; at the summits of openings are *papillon* bows. Chapeau of straw trimmed by Havannah brown silk, with

a white ostrich feather. MAGAZIN DE LA PAIX.

This *Pelisse* may be cut from the first pattern of our March No, by cutting up the openings at sides and back, and adding a pleat to the middle of back, about eight inches below the waist, to form a *pièce bouffante*.

PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes*, of pale grey mohair: the under-skirt is trimmed near the bottom by a broad flat *ruching* edged at each side by a narrow frill. The upper-skirt forms a round draped *tablier*, edged by a flounce, and caught up and fastened at the back of waist. *Pelisse* of black silk: it is nearly tight-fitting both at back and in front. The bottom is edged by fringe, and the sides of skirt are trimmed by several rows of narrow silk braid, forming horizontal bands terminated by rosettes and tassels. The *Pelisse* is also ornamented by rows of the braid, which cross the shoulders, and form both at back and in front a sort of *plastron*, studded by buttons and finished at back by fringe and by loops and single ends of ribbon, and in front by loops of ribbon only. The neck is trimmed by a narrow upright collar, and at back is a loop and an end of ribbon. The sleeves have fancy cuffs imitated by the braid. Chapeau of white straw, with blue and white trimmings. MAISON TRAUTONIER.

This *Pelisse* may be cut from our first full-sized pattern for last month, by adding a little extra length all round the bottom of skirt. The upper skirt of the dress may be cut from our second full-sized pattern for March.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of sea-green silk. The front of skirt is covered by fixed pleats arranged obliquely, and enclosed by perpendicular *biais* bands; the sides and back of skirt are trimmed by four *flûted* flounces, each headed by a *biais* band, the bottom flounce being broader than the others, and each one being finished by groups of bows which start from the upright bands already named; the back of skirt forms a draped point, (see back view on page 5.) *Pelisse* of black silk; it is nearly tight-fitting, and the fronts close obliquely from left to right: the bottom is edged by tassel fringe headed by a broad *biais* band of silk, finished by two *rouleaux*, and this trimming is continued up the overlapping side of opening, which is edged by a very narrow *flûting*. Above the *biais* band on the skirt, are several *rouleaux*; the neck is enriched by a similar trimming accompanied by an upright frill. At sides of skirt are square pockets with fancy flaps finished by *rouleaux* and buttons. The sleeves have cuffs ornamented by *rouleaux* and buttons to imitate tabs. Chapeau of straw, trimmed by black ribbon and scarlet flowers. MAISON VIBROL, Place de la Bourse. For back view see page 5.

We give the full-sized pattern of this *Polonaise*.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes* of light and of dark brown silk. The bottom of under-skirt

is of the light silk, and is trimmed at the bottom by a broad *flûted* flounce of the dark color headed by vandykes of light silk, edged by frills with bands of the dark silk, and put on with a similar but broader band, above which are two upright *flûted* frills, one of each color, studded by *papillon* bows of the dark silk. At the back of skirt is a draped point. The upper-skirt is of the light silk and forms a draped *tablier* edged by a *flûted* flounce, headed by a *biais* band of dark silk: the *tablier* is caught up and fastened at back of waist. Tight-fitting *Pelisse* of black silk. The front forms a *gilet*, which closes by buttons, and is hollowed out at bottom: the sides and back are slightly deeper, the sides forming short points; the garment is trimmed by a broad and a narrow frill of black lace divided by a *rouleau* of silk; this trimming becomes narrower as it approaches the neck, and is terminated at the sides by puff pockets; the points already described are deepened, by the addition of *flûted* frills of silk. The back of skirt is lengthened by a deep square-shaped piece of silk, edged by a flounce of lace and partially covered by bows and floating ends of ribbon. The sleeves are trimmed at wrists by *flûted* frills with single loops, and having above them bands, headed by narrow frills and similarly finished. Chapeau of Leghorn, with trimmings of white silk. M. VIROLO.

This Casaque may, with slight alteration be cut from our second pattern for last month.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of mauve foulard of two different shades. The under-skirt is of the lighter color and is trimmed at bottom by a *flûted* flounce of the dark shade headed by a *biais* band, above which is a similar but slightly narrower band. The upper-skirt and *corsage* are of the lighter color, and are cut in one à la *Princesse*, the skirt closing obliquely from right to left; the sides of skirt are cut up to half its depth, and the sides of front portion are caught up and fastened by bows to the back portion, which they slightly overlap, thus forming a draped *tablier*, pointed and edged by fringe accompanied by a *biais* band of the darker foulard. The back of skirt (which falls square) is edged by the band without fringe. The upper portion of *corsage* is trimmed by a collar and *revers* of the dark foulard meeting on the chest and finished by bows and ends. The sleeves (of the light color) have deep cuffs of the dark shade, edged by the light foulard, and pointed at backs and fronts of arms, they are finished by buttons and bows. White chip Hat with mauve ribbon and pale yellow flowers.

This Polonaise with slanting opening may cut from our first full-sized pattern for February, by lengthening all the pieces at the bottom as required. MAGAZIN DE LA PAIX.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of dark lavender silk, with flounces of a lighter shade of laven-

der. The bottom of under-skirt is trimmed by two flounces, graduated in width, put on with upright headings, each flounce edged by a *flûted* frill of the darker color. The sides of upper-skirt are caught up, the front forming a round *tablier* (see front view page 5) and the back a draped point; the *tablier* portion being edged by a flounce edged like those on the under-skirt already described. *Pelisse* of black silk: the back is tight fitting, while the front falls nearly square and is closed to the extremity (see front view on page 5), the bottom of skirt is edged by a flounce of black lace, above which is a broad embroidered band of silk edged by narrow lace, this trimming is carried round the skirt and terminates near the back in points studded by buttons: the centre of back of skirt forms small flat pleats starting from the waist. The upper part of the *Pelisse* is trimmed by pointed tabs embroidered and edged by lace; these start from the fronts of shoulders and are carried down the back, meeting at the waist and terminating just below it: at right side is a pocket with pointed flap edged by narrow lace. The sleeves are trimmed at wrists by *rouleaux* imitating cuffs with pointed tabs finished by lace and embroidery. White chip Hat with blue ribbon and a white ostrich feather. MAGAZIN DE LA PAIX.

COSTUME FOR HOME.

Fig. 2.—This Costume is composed of an underskirt and *corsage* with very deep *basques*, made of shaded and of plain salmon colored silk. The under skirt is of the shaded silk, the plain silk being of a rather darker shade. The front of skirt forms a plain space studded by buttons and enclosed at sides by *biais* bands and by *flûted* frills of the plain silk. The sides and back of skirt are trimmed by two narrow *flûted* flounces of the plain silk, each headed by a *biais* band of the light silk. The sides and back of *corsage* are of the shaded silk: the skirt is open to the back of waist, showing the under skirt which is slightly *bouffante*. The edges of *basques* and of opening are finished by bands of light silk, the bottom edges being finished by fullings of the darker shade: the front forms a *gilet* of the plain silk closed by buttons, hollowed out at bottom, and finished by *biais* bands: the neck is trimmed by a pointed collar of the shaded silk: the sleeves which are of the shaded silk are trimmed at wrists by *biais* bands placed obliquely and imitating cuffs. For back view see page 5. MAISON DIEULAFAIT.

YOUNG LADY'S COSTUME.

Fig. 3.—Under skirt of cedar brown silk, trimmed by narrow flounces which overlap each other. Polonaise of pale buff striped silk or cashmere. The skirt is edged by fringe, and the back of skirt is gathered up and fastened to a pointed tab of cedar brown silk which extends slightly below it, and is terminated by fringe and by loops of the cedar-brown silk. The tab is continued up the centre of back, where the *corsage* forms (as well as in front) an open square edged by cedar-brown silk: the open space is filled in by a chemisette of white

muslin. The sleeves are trimmed at wrists by cuffs edged by bands of cedar-brown silk, with small bows. White straw Hat, with soft crown of white silk. For front view see page 5.

MAISON GAGELIN.

We give the full-sized pattern of this Polonaise for a little girl.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of light grey brocaded silk. The under-skirt is trimmed near the bottom by a succession of perpendicular tabs bound by black silk and placed at equal distances from each other all round the skirt. The upper skirt is caught up at sides and fastened by groups of bows of black ribbon, the front forming a round *tablier* and the back a draped point. Pelisse of black silk: the back is tight-fitting and the front falls loosely, as shown by the view on page 5. The skirt is edged by tassel-fringe. The side pieces are slightly prolonged at bottom so as to imitate pointed tabs ornamented by a fancy trimming of narrow silk braid: the fringe by which the garment is edged, is headed by a similar trimming, and at centre of back is a tab which extends from the neck nearly to the extremity of skirt, and is terminated by a tassel and ornamented by the silk braid. The fronts close by buttons, and the sleeves have pointed cuffs imitated by the silk braid. This Costume, with the addition of a white or grey Chapeau, would be suitable for slight mourning: it is designed by M^{me}. BREANT CASTEL.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes of a light colored striped silk, with trimmings of brown silk. At the bottom of underskirt are two *flûted* flounces, one of the striped silk and the other of brown silk, surmounted by a vandyked piece of the light silk, put on with a flat *ruche* of brown silk. The upper-skirt and *corsage* are cut in one à la *Princesse*, and form a long Polonaise. The fronts fasten by brown buttons to half the depth of skirt, the edge being finished by a band of brown silk; the lower half is left open, one side being turned back to form a large *revers* of brown silk, while the other side falls perfectly straight: the sides are open to about the same level as the front, and are joined to the back of skirt, (which is slightly deeper) by five tabs of brown silk, graduated in width and bound by the light silk. The back of skirt is crossed by a draped band of brown silk, and at left side is a fancy pocket with bands and loops of the silk. The bottom of skirt is trimmed by two *biais* bands of the silk. At the front of neck are pointed *revers* and loops of brown silk, and the sleeves have cuffs finished by tabs and loops of the same. MAISON VIRELO.

COSTUME FOR HOME.

Fig. 3.—Dress of two shades of grey cashmere. The front and sides of skirt are of the lighter color and are cut in one with the *corsage*, fastening by buttons at left side, and

slightly draped at both sides. The back of *corsage* is only prolonged slightly below the waist, to form a short *basque*, to which the back portion of skirt is attached; this is composed of the darker color, and is arranged in gathers, crossed by two tabs of the light color, which are attached to the portion of skirt forming front and sides, and are buttoned in the centre of back. The front and sides are trimmed at bottom by two *flûted* flounces headed by a *bias* band of dark grey, above which is a festooned trimming of fringe with a *biais* band of the dark shade as a heading; the front is finished by bows of the darker color, and the sleeves have fancy cuffs cut open and trimmed by small bows. MAISON VIRELO.

PLATE THE FIFTH.

No. 1. CAPOTE of black silk, having the front covered by foliage. The curtain is headed by a draped band of blue silk with bows of the same silk, which also forms strings. At left side is a blue ostrich feather. MADAME ANDRÉE.

No. 2. CHAPEAU of Leghorn, having the front and sides of brim turned up and covered by black velvet: the inside is trimmed by a drapery of straw-colored silk, with a narrow *flûted* frill of white muslin and an *aigrette*. At the left side of front is a frill of white lace, with a second *aigrette*, and a green cock's feather. At right side of front is a bow of straw-colored ribbon. MAISON BONDY.

No. 3. CAPOTE of light blue silk edged by a frill of white muslin, and by a band of black silk which forms bows and a single end at the back. In front is a blue and white ostrich feather. MADAME DUFOURMANTILLE.

No. 4. White muslin SLEEVE belonging to the col- larette No. 8. The wrist is finished by a fancy cuff edged by narrow lace, and having pointed *revers* covered by pink cambric, and edged by the lace, accompanied by two loops of the cambric.

No. 5. CHAPEAU of white chip, edged by a white feather trimming. At left side is a large group of bows of shaded amber ribbon, starting from which a draped band is carried to the back, and is terminated by bows and short ends. At right side, by the curtain is a scarlet rose, and in front is a white ostrich feather. The inside of front is trimmed by a draped *bandeau* of amber silk. M^{mes}. BRIE ET GÉOPHIL.

No. 6. CHAPEAU of grey straw, having the edge of brim bound by *cérise* silk. Inside the front is a draped band of *cérise* silk, with a narrow *flûted* frill of white muslin. In front is a double *éventail* of white spotted net crossed by a draped band of *cérise* silk, and forming spiral folds which extend to the back. At the side is a green wing, and above the *éventail* appears a bow of the *cérise* silk with a green *aigrette*: the draped band of silk is carried round the right side to the back. MADAME BONDY.

No. 7. CHAPEAU composed entirely of shaded foliage. In front the foliage forms a kind of trail which falls towards the back. MADAME DUFOURMANTILLE.

No. 8. HABIT-SHIRT of white muslin: the front is open *en cœur*, and the neck is finished by an upright collar and *revers*, edged by narrow lace, and the *revers* being covered by pink cambric, and having below them two smaller ones finished by the lace only: below the *revers* the front is trimmed by a row of buttons, having at each side three tucks. This Habit-shirt (with its sleeve No. 4) is from the M. CAPRICE.

No. 9. CHAPEAU of brown silk: the crown which is soft, is surmounted by large draped bows starting from bands at the sides. The brim is turned up at

Concluded on page 6.

BACK VIEWS OF OUR COLOURED PLATES OF COSTUMES.

5

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

front and sides and is covered by folds of black silk, and the inside is trimmed by a *rouleau* of yellow silk with a crimson flower. The brim is edged by a *fluted* frill of white muslin, which is carried round the back, where it is rather broader, and below it is an open loop and *papillon* bow of black ribbon. MADAME ANDRÉE.

No. 10. TOQUE of pale grey silk, with brim of black silk edged by a very narrow frill of white muslin. At left side of front is a green bird. MADAME BAYARD.

No. 11. CHAPEAU of black straw, the brim is slightly curled up, and the crown is nearly covered by long feathers of shaded colors: at the back are bows and short ends of Havannah ribbon which also forms an open loop and floating ends. In front is a small brown bird with an *aigrette*. MADAME HUSBAND.

No. 12. Neck TIE of light blue silk, edged by *fluted* frills of white muslin and forming in front large bows and a single end. MAISON LESIRE.

THE HOUSE AT WILLOWBECK.

IN FOUR CHAPTERS.

CHAPTER I.

"O'er all there hung a shadow and a fear,"

"A sense of mystery the spirit daunted,"

"And said as plain as whisper in the ear,"

"The house is haunted."

THOMAS HOOD's *Haunted House*.

It must have been a lovely place once upon a time, when the garden was kept in order, and before neglect had joined with decay to disfigure the house. It was an old-fashioned, low building on the willow-shaded bend of a laughing brook, which ran swiftly onward past its windows to swell the Severn in Gloucestershire. The walls had once been gay with roses and many-colored creepers, but these for lack of culture were mostly dead, or hung in drooping tangled confusion, untrained and unnailed, waving in melancholy streamers when stirred by the breeze. The garden was overrun with weeds and nettles, though here and there some hardy flower raised its head among the rank and encroaching herbage, and seemed to show a bright defiance to the ravages of decay.

The house was empty, and the mildewed state of the board at the gate which announced it "*To be Let*," plainly showed that it had long been untenanted, while over its silent desolation the spirits of loneliness and fear seemed to brood.

Such was the house at Willowbeck when I first saw it, in company with my cousin whom I was visiting in Gloucestershire. We stood by the broken gate which gave entrance to the little domain, and as I looked across the neglected garden to the lonely mansion, the striking description of a haunted house which poor Hood had left us, crossed my mind, and I turned to my cousin with a remark to that effect.

"Yes," she replied, "I have often thought of those lines myself, when I have passed this place, and indeed, if the spirits of those who were wronged within its walls could come back, I should say this house *was* haunted."

"Indeed," I cried, "has it then a story?"

"It has a dark and painful history," she answered, "the particulars of which are perhaps better known to me than any other person in Moreton, for I heard them from my grandfather, who was the coroner conducting the public enquiries which followed the sad events which occurred here."

"I should like to hear your story," I said eagerly.

"You shall hear it this very evening after dinner," answered my cousin, "but if we design to reach home before that meal is served, we must hasten to leave the neighbourhood of this 'haunted house.'"

That evening my cousin was true to her word, and while the nightingales were singing in the shrubbery which skirted the lawn on which we sat, she supplied me with the facts from which I have constructed the following narrative of the last tenants of the house at Willowbeck.

CHAPTER II.

"Yet thereunto, blind to doom,"

"Three months since a bride did come;"

The Rhyme of the Duchess May.

On a wet September evening, more than fifty years ago, a postchaise which had met the stage-coach at Gloucester, was driving quickly on the road to Willowbeck. Its occupants were Captain Harry Southey, of His Majesty's Navy, and Sybil his wife. They had been married five months, but their wedded happiness was now broken by a command for the young officer to join his ship, which was ordered to the Indies. The length and peril of the voyage, and the delicate state of Sybil's health rendered a parting inevitable, and Captain Southey was hastening to place his wife, who was an orphan and friendless, in the charge of his father, during his uncertain period of absence. Mrs. Southey was acquainted with her father-in-law, having paid him a visit during the honeymoon, but the time was then too short for her to have formed any affection for him, beyond the kind feeling which every true woman must have for her husband's nearest relative.

Sybil Southey, therefore, was not going to Willowbeck in good spirits, since in addition to the grief at parting with her husband, she

felt a distrust as to the probability of her content in her temporary home. Her husband tried to inspirit her by his own hopefulness, but her voice was very desponding as she answered him.

"I should feel more hopeful if you had a mother or sister, Harry," she said, "I did not like that Mrs. Bates, the housekeeper, nor do I think she likes me."

"Nonsense, dear," cried the fond husband, "how could she help liking you? She may have appeared a little distant at first, but you must remember, she might have thought your marriage would make a difference to her, since it was only natural to suppose that you would reside at Willowbeck, in my absence."

"But you will take me with you next time, Harry," she pleaded, "you will, you must, you have promised."

"Please God, dear," answered her husband gravely, "you will be well and strong then, and if you are a brave girl you shall go with me. But now, Sybil, we must deal with the present only. You must try to conquer that silly fancy about Mrs. Bates, and you will soon grow to like her. Poor woman! she has her own troubles I fancy, for I heard a whisper when we were down here, that her son was leading a wild life in London."

"I did not know that she had a son," said Mrs. Southey.

"Neither did I, until a year or two ago," replied the captain. "You know dear, my boyhood was spent with my poor mother's family; I only saw my father twice during that period, and these interviews took place at my school. I do not even know how long Mrs. Bates has lived at Willowbeck, though I think she came soon after my mother's death."

Sybil was not interested in Mrs. Bates, and therefore soon turned the conversation to a topic, the discussion of which was nearest to her heart, namely the speedy departure of her husband. This conversation lasted until the postchaise drew up before the gate in the laurel hedge, and soon Sybil Southey stepped across the threshold of the house which was to be her home for an indefinite time.

Mr. Southey received them with kindness, and kissed Sybil in a gentle fatherly fashion. At the drawing-room door stood Mrs. Bates, quietly dressed, quiet-mannered, but cold. After the first greeting, she offered to take Sybil to her room, and father and son were left together.

"Sybil does not look well," remarked Mr. Southey.

"No," sighed the captain, "her health is a source of great uneasiness to me, and I am deeply grieved to leave her at such a time, poor girl."

"I need not tell you, Harry, that she will have all care and attention from me."

"I am sure of that," replied his son warmly, "and I trust Mrs. Bates—"

"Mrs. Bates will do her duty, of course," said the old man stiffly. There was apparent vexation in his tone, and he changed the subject of conversation. Shortly Sybil appeared, and the dinner was immediately served, Mrs. Bates retaining her usual place at the head of the table. She had formally offered to resign it to Sybil, but the young wife, encouraged by a glance and smile from her husband, declined it on the plea of fatigue. The old man who had waited Sybil's answer with an appearance of anxiety, smiled and offering her his hand, led her to the dining room with an air of courtly old-world gallantry.

Captain and Mrs. Southey retired early to their rooms, where, sitting together by a comfortable fire they conversed upon the events of the evening.

"I do not know whether you remarked it, dear," said Sybil, "but I think your father fails a good deal. He does not seem to me nearly so strong, mentally or physically, as when I first saw him."

"You are right, Sybil," replied Captain Southey, "he is greatly altered. He seems to have a troubled mind, and yet I can see no cause for it."

"Are his affairs—his money affairs I mean—in order?" asked his wife.

"Oh yes, I have no reason to doubt that, for his business habits have been good all his life, and I know that he must be worth ten or twelve thousand pounds."

"Oh! dear," said Sybil half petulantly, "I wish he would settle some of it on you, that you need not go to sea again."

"Nay, dear," answered her husband gently, "you do not really wish it. While I have youth and health let me take a man's place, and bear a man's part in the world. When I inherit my father's estate, it will be right doubtless for me to settle down here to other duties, but while I can, I must cling to the life I have chosen, the life I love, the life my brave little wife shall share with me as soon as she is able."

"Ah!" sighed Mrs. Southey, "but meanwhile, Harry?"

"Meanwhile," he answered gravely, "I leave

you here to do some work for me. My father is very old, he is growing infirm. I am his only child, his only living near relative in fact, and though I cannot remain with him to cheer his declining days, I know, dear wife, that you are willing, and more than able, to take my place. He needs some one to love him, to care for him, to amuse him, and this I know you will do for my sake."

"But Mrs. Bates—"

"My dear Sybil," said the captain almost impatiently, "I wish you would not harp so upon Mrs. Bates. She is a valuable house-keeper, I doubt not, and must have been here a great many years, but my father has not the claim upon her that he has upon us. I am his only son, and you are my wife."

While husband and wife were conversing together in this confidential way up stairs, Mrs. Bates remained with the master of the house. A dark frown rested on her face, a frown which was marked uneasily by Mr. Southey. After a long and ominous pause, she broke the silence.

"You know that you acted against my will in this matter," she said, "and I can see you will be influenced by the woman who is to be one of us in future. Your manner to her this evening has fully convinced me of that, but remember"—and rising she faced the old man with a stern countenance—"remember my son shall not be robbed to enrich yours."

"Margaret," pleaded the captain's father, "I do not mean to rob him, but remember his conduct to you—to me—to all."

"I forget nothing," she answered firmly, "but I shall protect the rights of my son."

(To be concluded in our next.)

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all out for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the PRINCESS HELENA PELISSE, as shown on the first figure of our 2nd plate. The fronts cross over at the neck from right to left, the opening itself being carried in a slanting direction from left to right as shown on the colored plates. This elegant pattern consists of five pieces, viz: the back, which is without seam in the middle, the side-piece, the right front, the left front, and the sleeve. We have given both right and left fronts, because of the difficulty which is often found in making up these slanting openings. On each of these foreparts, the middle line of chest is indicated by a row of pricking, which in the left front, is carried from the neck to the bottom of the skirt, while in the right front, the centre line is seen only at the top, extending from the point where the front edge crosses the middle of chest. The fish

or puff which has to be taken out to define the figure, is marked by pricking on both foreparts, and in each armhole there is a notch to indicate the place of forearm seam of sleeve. All the pieces of this pattern, (sleeve of course excepted) will require lengthening about three or four inches equally all round the bottom of skirt.

Our second pattern, (all the pieces marked by one round hole,) is a POLONAISE FOR A LITTLE GIRL about ten or eleven years of age: we have given the upper parts only of back, front and sidebody: they can be lengthened according to taste, or to suit the height of the young lady. This Polonaise may be made with a high body, or with a square Watteau opening back and front, as shown by the square lines of pricking, and by fig. 3 of our third plate. Any form of sleeve may be added, according to taste and fashion. This will be found an excellent standard pattern for a child's Polonaise.

. The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, or should themselves mislay them, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

NEW ORNAMENTS.

We have been much pleased with some elegant specimens of fancy collar and cuff studs, called *The Climax*, manufactured by Mr. Jeffreys.

The "*Bow Collar Stud*" is especially elegant, having a slide to admit the bows of ribbon, and a jump ring to which a locket may be attached. The *Bride Collar Stud* is also a very charming ornament, and has the great advantage of serving for a brooch without the inconvenience of a pin to prick the fingers when fastening. The cuff studs belonging to these elegant novelties are equally useful and pretty.

The Theatres.

Her MAJESTY'S theatre has opened for the Opera season. A new comedy by C. M. Rae, Esq., entitled *Fame*, has been produced at the HAYMARKET with Mr. Buckstone, Miss Marion Terry, and Miss Annie Lafontaine in the principal characters. The prize drama *True to the Core* has been very successful at the ADELPHI. At the LYCEUM the Shakespearian drama as represented by *Richard the Third* still holds its own, sustained by its admirable interpreters, Mr. Henry Irving, and Miss Bateman. The *Danischeffs* remains the great attraction at St. JAMES, and the production of the *Scuttled Ship* by Mr. Charles Reade, has proved most successful at the OLYMPIC.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Duchess Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corsette with long point in front.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corsette for an Evening Dress.

FEBRUARY.—The new Polish Corsette, and a Pelisse for a little girl.

MARCH.—The Princess Beatrice Corsette a basques, and the Alexandra Tablier or Upper skirt.

APRIL.—A novel and elegant Pelisse called the Windsor, and the Duchess Corsette a basques.

. Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Doyers & Co. 1, Kelso Place, Kensington, London, W.



June 1877

Le Monde Élegant



June 1877

Le Monde Élegant

Plata 2



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Plate 3

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Pl. 4

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Plate 5

THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 642.

JUNE, 1877.

VOL. 52

Observations

ON LONDON AND PARISIAN FASHIONS.

The seasonable weather which we have enjoyed during a portion of the past month, has added another charm to the brilliancy of the London season; a season in which we have had so many opportunities of welcoming the presence of our Gracious Sovereign: rarely have the various Fêtes, Flower-shows, and fashionable Promenades been more frequented by the *élite* of the Fashionable World, and rarely have more good taste and elegance of style been seen in Ladies' Costume.

The beautiful collection of Dresses contained in our present Number, shows the rapid development of Fashion, that is now taking place.

The principal characteristics of the prevailing styles, are grace and elegance of form, combined with a richness of arrangement, and of trimming, which, while displaying a considerable amount of elaboration, is nevertheless quite free from all trace of exaggeration, and never outsteps the limits of good taste.

Skirts, while still worn plain at front and sides, are not now tied back in any ungraceful manner, but hang naturally and gracefully, with the back breadths prolonged to form trains.

In colors also there is the same absence of exaggeration and of violent contrasts. Two shades of the same or of similar colors are often used, as shown by fig. 3 of plate 1, fig. 2 of plate 2, and figs. 1 and 2 of plate 4, but the nearest approach to a contrast, is the combination of grey and black, or grey and brown. Striped materials are very fashionable, and there are many indications that brocades will come into favor before long. Ribbons richly woven to imitate embroidery, have lately been introduced as trimmings for dresses.

This season long black silk Pelisses are much worn. They are made in a great variety of forms, as shown by our present Number and by the Numbers for April and May, which together form a complete series of the most fashionable costumes for Spring and Summer.

In Evening Toilettes there is great novelty, variety, and elegance, with a tendency to a considerable degree of elaboration in the arrangement, and a quiet elegance in the colouring. Plate 3 gives a very characteristic selection.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the very elegant WINDSOR CORSAGE à GILET, as represented on the 1st figure of our 4th plate. The Gilet, the front, the side-piece, and a portion of the armhole part of back are all cut in one piece: a large fish being taken out in the middle of front, and a large puff being taken out under the arm, as shown by the pricked lines. The back has a seam in the middle and is rather wide at waist, as shown by the back view on page 5: this pattern is for a lady of good figure, measuring about 35½ inches round the chest; it is given complete, and consists of three pieces,—front, back, and sleeve.

Our second pattern, (all the pieces of which are marked by one round hole in the centre) is the BEATRICE CORSAGE for an evening dress, as shown on the 1st figure of our 3rd plate: the upper part of this corsage forms points at back and on the chest; the open spaces thus formed, being filled in by folds of muslin as shown by the engraving. The *basques* are very long, and slightly deeper at front and sides than they are at back: this pattern consists of three pieces,—front, side-piece, and back: two large fishes are marked by pricked lines.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of pale yellow striped mohair. The bottom of under-skirt is trimmed by a flounce with an upright heading. The upperskirt is caught up at sides, the back falling *en bouffant*, while the front forms a draped *tablier*, edged by a frill, and having below it a second and similar *tablier*, the centres

of both are ornamented by buttons. *Casaque à Gilet* of black silk: it is nearly tight-fitting, and the front forms a *gilet* finished by buttons, fringe, and narrow braid. The top portion is trimmed by a collar and *revers* edged by narrow lace and braid. The sides of front are trimmed by the braid, which is continued round the bottom, accompanied by tassel-fringe. At the sides are square-shaped pockets finished by braid and narrow lace. The sleeves have deep cuffs headed by frills and partially covered by rows of braid. Chapeau of rice-straw, with pale yellow ribbon and rose-colored flowers. For back view see page 5. MADAME MULLER GILBERT.

This Casaque may be cut from our first full-sized pattern, by lengthening it a little all round.

PROMENADE COSTUME.

Fig. 2.—Dress of grey cashmere and of brown silk. The bottom of skirt is trimmed by a *fluted* flounce of the silk, headed by a broad *bouillonné* of the cashmere having at each side a *biais* band, the upper one finished by a narrow upright frill of brown silk. There is a *tablier* of grey cashmere edged at bottom by a frill of the brown silk; at left side the lower part of this *tablier* is slightly draped by a frill and *rûching* of the cashmere, and is fastened to the underskirt by two bows of brown silk: the arrangement at right side is very similar, but in place of the bows and frilling there is a pouf pocket of cashmere, trimmed by bows of the silk. The back of skirt is trimmed by a broad band of brown silk, which is studded with grey buttons: it starts at about a third from the waist and is accompanied by a group of loops and fringed ends, below which it is divided into two distinct bands which are continued to the bottom of skirt. *Corsage Cuirasse*; the centres of front and of back are of grey cashmere, and are edged and trimmed by cross bands of the brown silk; the sides of both back and front are of brown silk and are edged by narrow *fluted* frills with *biais* bands of grey cashmere. The central portion of back is slightly less deep than the sides, which are finished by *papillon* bows of brown ribbon. At the sides are pockets with grey buttons, and edgings of cashmere. The neck is encircled by an upright collar; and the sleeves, which are of grey cashmere, have broad cuffs edged by the silk, which forms at the backs *fluted* pleats, accompanied by loops, and long tabs studded with grey buttons. Capote of grey silk with a garland of foliage, a band of brown silk, and a white ostrich feather. For front view see page 5.

MAISON GRANGE, Rue Montmartre.

This corsage may be cut from our first full-sized pattern for April 1877.

CARRIAGE COSTUME.

Fig. 3.—Costume à la *Princesse* of pale pink silk, brocaded with *mauve* flowers, and of plain *mauve* silk. The front forms a double skirt, the lower one trimmed by a broad flounce of *mauve* silk with a *biais* band, headed by frills of silk and of *gaufréd* muslin. The sides of the *Tunique* are gathered to the side-seams and finished by

mauve bows, so as to form a draped *tablier* with a flounce edged by *gaufréd* muslin. The back of skirt is cut open from the bottom to about half its depth, forming two tabs, between which appear *fluted* folds of *mauve* silk. The back of *corsage* forms at neck a point, filled in by *mauve* silk, and the front is also slightly open *en cœur*. The neck is surrounded by an upright frill. Sleeves of *mauve* silk, trimmed by bands and buttons to imitate oblique openings, and having frills at wrists. The front is closed by buttons. Chapeau of straw, with black and white trimmings.

MADAME MULLER GILBERT.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress à *deux jupes* of pale buff striped Mohair. The bottom of under-skirt is trimmed by a flounce, the upper part forming festoons, between which are hollow pleats: the flounce is headed by a narrow upright frill: and starting from each of the hollow pleats already described, a narrow pointed tab is carried up the skirt. The sides of upper-skirt are caught up and fastened by loops and floating ends of black ribbon, the front of skirt forming a round draped *tablier*, edged by a flounce, and the back falling *en bouffant*, (see back view on Page 5.) The centre of *tablier* is ornamented by a pointed tab, having at each side a row of buttons. Tight-fitting *Pelisse* of black silk: the bottom forms several points, and is edged by tassel fringe, above which are rows of narrow braid, the left side of front slightly overlaps the other side in closing, and is finished à *revers*, and the overlapping edge is trimmed by rosettes of *passementerie*. The sleeves are similarly trimmed, and have deep cuffs edged by lace frills and rows of the braid. Chapeau of pale buff silk, with a white ostrich feather.

This Pelisse may be cut from our first full-sized pattern for March last, by lengthening the bottom edge, and arranging it to form large vandykes. The second pattern for March, gives the form of the Tablier.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—This Costume consists of an under-skirt of lavender silk, with a *Tunique* of silk of a lighter shade of lavender. The bottom of the underskirt is trimmed by a flounce arranged in groups of pleats alternated by plain spaces nearly covered by bands; the flounce is headed by an upright pleated frill. The *Tunique* is caught up at back, the front and sides forming draped folds, and the back a sharply defined point, and *bouffant* surrounded by fringe, both the *tablier* and the pointed portion of skirt are edged by the fringe headed by a *biais* band of the darker color. The *bouffant* is surmounted by bows and fringed ends of the darker silk. The *Tunique* is closed by buttons obliquely from left to right, the opening being edged by silk of the dark shade, and forming a point on the chest. The sleeves have deep cuffs, the

backs of which are of the darker silk, ornamented by buttons. Straw Hat trimmed by white lace and an ostrich feather.

PROMENADE COSTUME.

Fig. 3.—Dress of pale grey striped mohair. The front of skirt is slightly draped and is trimmed *en tablier* by three fluted flounces of black silk, and at the bottom are two other flounces, one of each material. At the sides are pointed *revers* of black silk, fastened by buttons and extending to the waist. At back of skirt are two fluted flounces of the black silk, one at the bottom and the other (which is broader), at a little distance above it, both having upright headings. The skirt forms at back a draped point fixed at sides by small bows of black ribbon. Tight-fitting Casaque of thin brown cloth. The back of skirt is less deep than the front, which closes by buttons at left side, a corresponding row of buttons being placed at the opposite side of front. The opening forms a point at left side of chest, and the garment is trimmed by bands of black velvet ribbon, which are carried along the sides of front, and are continued to the back of skirt, which is trimmed by a group of bows and ends of similar ribbon. At left side is a square pocket finished by buttons. Chapeau of white straw, with ribbon and foliage.

These Costumes are from the GRAND MAGAZIN DU LOUVRE.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin, and of pale mauve silk. The under-skirt is of mauve silk, and is trimmed by narrow fluted flounces of the silk, and of muslin arranged alternately, and overlapping each other. The upper-skirt is of white muslin. The front forms a round draped *tablier* edged by a fluted flounce, the sides being caught up and fastened by a large bow of mauve silk accompanied by a bouquet of eglantines, thus enclosing the back of skirt and causing it to be slightly *bouffante*. *Corsage Ouirasse* of mauve silk, edged by a fluted frill of white muslin, and ornamented at the back by a bouquet of eglantines. The *corsage* forms, both at back and front an open point, edged by fluted frills of muslin, and partially filled in by very narrow flutings, and the sleeves are composed of puffs of the muslin. AUX ELEGANTES, Boulevard des Italiens.

We give the full-sized pattern of this Evening Corsage.

BALL TOILETTE.

Fig. 2.—Dress of white muslin and of pink silk. The skirt is of white muslin, the bottom is finished in front by a fluted flounce, and at back by puffings, the whole headed by a band of black velvet ribbon, above which is a narrow white lace. The back of skirt is arranged in horizontal *bouillonnières* separated by bands of black velvet ribbon, each accompanied by a frill of narrow white lace. The front of skirt forms draped folds (see front view on page 5.) The

corsage is of pink silk, forming *basques* at back and at front, which is slightly deeper: the sides are prolonged to form broad tabs, slightly pointed and fastened at front edges by *revers*, and at backs by groups of black velvet bows. The *basque* portion of *corsage* is edged by frills of white lace headed by bands of the velvet ribbon, in front the frill is deeper, and the velvet band is finished by groups of bows. The front of *corsage* is open *en cœur*, and is trimmed by a *rûche* of white lace, having in the centre a narrow band of black velvet ribbon, and on the chest is a group of bows. The sleeves are of white muslin. MADAME CAVALLY.

BALL OR DINNER COSTUME.

Fig. 3.—Robe of white muslin. The bottom of skirt is trimmed by a fluted flounce headed by a *bouillonnière*, and at the sides are spiral folds of white lace. The front of skirt is partially covered by two round draped *tabliers* edged by flounces of white lace, and attached at sides, to ornamental tabs composed of muslin and of sky-blue ribbon, and edged by a lace frill: the back of skirt is slightly *bouffante*, and is trimmed by a draped piece of muslin edged by a flounce, and surmounted by a second and similar puff formed by a continuation of the *corsage*: it is edged by lace, and is caught up at sides and attached by loops of blue ribbon and roses, to the upper ends of the fancy tabs already described, and which also have roses in the centres, and at the lower extremities groups of large loops with bouquet of roses, and long floating ends; starting from these loops a band of the ribbon traverse the back of skirt, and slightly raises it. The front of *corsage* has deep round *basques*, edged by a flounce of white lace, above which is a folded band of blue silk or ribbon. The front of *corsage* is open *en cœur*, and the back is high, the upper portion being covered by a white lace *fichu*, square at back, where it is fastened down by bows of sky-blue ribbon: on the chest are bows with a single rose.

MADAME IRMA SIMON, 10, Rue Chabannais.

PLATE THE FOURTH.

MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of blue foulard and of pale blue striped foulard. The under-skirt is of the striped foulard, and is trimmed at the bottom by a fluted flounce of the plain material, put on with an upright heading, edged by white *crêpe-lisse*; the flounce is put on by a *biais* band of the *crêpe-lisse*, having in the centre a *rouleau* of the blue foulard: the upper-skirt is of the plain foulard: the front forms two *tabliers*, one overlapping the other: both are hollowed out to form points, and are trimmed by white buttons, and by fluted flounces, with narrow edgings of the *crêpe-lisse*, and bands of the same having grey *rouleaux* in their centres. The sides are slightly draped, and the back of skirt forms a round draped piece edged in accordance, (see back view on page 5.) At left side is a Bretonne pocket. The *corsage* has deep *basques*,

the front forms a *gilet* of the striped material, with two rows of white buttons: the sides and back are of the plain *foulard* and are edged by a narrow *flûting* of white *crepe-lisse*. At left side is a pocket finished by the *flûting* and white buttons. The neck is encircled by an upright frill. The sleeves are of the striped *foulard* with deep cuffs of plain blue edged by narrow frills. Chapeau of rice straw, with blue flowers and a white ostrich feather.

MAISON GRANGE.

We give the full-sized pattern of this stylish *Corsage*.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of apricot silk with trimmings of a darker shade of apricot. The under-skirt is hollowed out to form tabs, bound by the dark silk, and overlapping a frill of white lace, which forms the heading of a broad *flûted* flounce of the darker silk. The upper-skirt and *corsage* form a *Polonaise*; the skirt falls square in front, the sides are hollowed out, and the back is prolonged and forms a broad tab, which falls in hollow pleats; the whole is edged by a frill of white lace, headed by a *biels* band of the darker colored silk. A similar but rather narrower trimming crosses the back, is carried along the sides of *corsage*, and down those of the skirt, following on a smaller scale, the form of the skirt itself. Bands of the dark silk are carried along the side seams of back, starting from that just named, and terminating in loops near the bottom, as shown by the engraving. At left side is a pocket of the darker silk, finished by loops and buttons. The neck is encircled by a narrow upright frill, and the front is studded by bows of ribbon of the dark color. The sleeves have deep cuffs of the same silk, hollowed out in tabs at the upper edges. Chapeau of white straw with red ribbon and a green cock's feather.

MADAME MULLER GILBERT.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of black silk grenadine, the skirt is trimmed by *flûted* flounces. *Polonaise* of white *Piqué*, with narrow black stripes. The skirt is edged by fringe, headed by a band of black silk; the front is draped, the sides being caught up (the right side rather more than the opposite one) and the back forms a tab, arranged in spiral folds. Both back and front of *corsage* are trimmed by bands of black silk forming points at the waist, widening out to cross the shoulders, and enclosing black buttons: from the point at back of waist start three loops of black silk. The sleeves have deep cuffs of black silk. White straw Hat with black ribbon. For front view see page 5.

MAISON LACROIX.

This child's *Polonaise* may be cut from our second full-sized pattern for last month.

PLATE THE FIFTH.

No. 1. CHAPEAU of white terry velvet, the front and sides of brim are turned up, and the inside is trimmed by a draped band of apricot-colored silk.

At right side is a group of bows of similar silk, and at left side is a white ostrich feather. There is a curtain edged by narrow *blonde*, and headed by a band of apricot silk, which also forms fringed *brides*. MME. PERCHERON.

No. 2. CHAPEAU of white chip with soft crown and curtain of primrose silk: the brim is turned up and the inside is trimmed by a draped band of the primrose silk with a bunch of *mauve* flowers and foliage. At the back of the brim are *flûted* pieces of primrose silk and of chip finished by the silk, and the curtain is surmounted by a *bouquet* of the *mauve* flowers. Strings of primrose silk. MME. BONDY.

No. 3. CHAPEAU of rice straw; the crown is surmounted by a frill of white lace. At back and at front are rosettes of white lace with small scarlet flowers, a garland of similar flowers and foliage being carried along the left side of crown; the back is also trimmed by large loops and a floating end of Havannah ribbon, accompanied by a *flûted* frill of muslin and a trail of foliage. Inside the front are a band and bow of Havannah ribbon with lace and foliage. MADAME PERCHERON.

No. 4. MORNING CAP composed of a soft crown of white muslin, with a double embroidered frill having in the centre a draped band of pale blue silk: at the back is an embroidered lappet. MAISON LESIRE.

No. 5. CHAPEAU of white chip and of primrose-colored terry velvet. The brim is of white chip and is slightly turned up: the crown and *flûted* curtain of the primrose terry, with strings of ribbon of the same color. At left side of crown are bows of the terry, and inside the front of brim is a primrose *bandeau* ornamented by a scarlet rose and a white ostrich feather, which curls over the brim. MAISON CHILLORET.

No. 6. TOQUE of primrose silk draped and surmounted by a *flûted* frill of scarlet ribbon with an edging of white muslin. The crown is surmounted by black ostrich feathers with an *aigrette*.

MESDAMES BRIE ET GEFROIN.

No. 7. HAT of black straw, having the brim bound by blue silk: the crown is surrounded by a drapery of similar silk, and in front is a mother-of-pearl buckle, from which starts a blue ostrich feather. At the back is some pale colored foliage with loops of blue silk. MADAME PERCHERON.

No. 8. MUSLIN CHEMISSETTE to be worn with an open *corsage*. The square is edged by an upright *flûted* frill, and is ornamented by a band formed of pipings, or tucks placed close together and crossed by several short bands similarly formed. In front is an *eventail* composed of *flûted* folds of muslin edged by narrow lace, below the *eventail* are tucks and buttons.

No. 9. SLEEVE belonging to the *Chemisette*, and having the cuff edged and headed in accordance.

MAISON CAPRICE.

No. 10. CAPOTE of blue silk, and of *flûted* black silk edged by white muslin. The crown is of the blue silk, and at left side is a green bird, with a group of bows, starting from which, a draped band is carried to the opposite side. The curtain (of blue silk and of black *flûted* silk edged by white muslin) is headed by a draped band of blue silk, which also forms strings.

MADAME ANDREE.

No. 11. CHAPEAU of white straw, having a soft crown of white muslin or silk gauze. The inside of brim is trimmed by a frill of white lace; at the back is a group of white flowers and foliage, accompanied by a puff of the muslin or gauze, a frill of lace and two loops of white ribbon. MADAME BAYARD.

No. 12. BONNET of black straw. The brim is turned up in front and is bound by pink silk, and the inside is trimmed by a garland of foliage. On the top of front are loops and floating ends of pink ribbon and the back is crossed by a garland of foliage. MAISON CHILLORET.

No. 13. KNOT of black silk bound by shaded ribbon.

BACK VIEWS OF OUR COLOURED PLATES OF COSTUMES.

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

THE HOUSE AT WILLOWBECK.

(Continued from our last.)

CHAPTER III.

" 'He cometh not,' she said."

TENNISON'S *Mariana*.

The months after her husband's departure passed slowly and sadly for Sybil Southey. She did her best to support his absence with fortitude, and to cheer and amuse his old father, but now and then very dark days fell on the lonely wife, the poor orphaned girl so soon to be a mother.

There were besides, many hours in which she had no opportunity of obeying her husband's injunctions concerning his father, for the master of the house never left his bedroom till noon, being waited upon there by Grey, his old butler, who was the housekeeper's brother.

By degrees Mrs. Southey became alive to the state of affairs at Willowbeck, and grew to know that all real authority was vested in the persons of Mrs. Bates and her brother. She was allowed access to her husband's father in a very limited way, but she often fancied there was a smothered tone of appeal in his voice when he addressed her, an imploring look in his dim eyes as he turned them furtively upon her, which caused her to suspect that he would have had her with him constantly had he dared to desire it.

Sybil asserted her authority, but quietly and firmly the old man's attendants barred his chamber against her, when they did not choose for her to enter it. There was nothing offensive in their manner of doing this, their master's health and comfort being their sole excuse, but Sybil felt none the less certain that this plan of curtailing her visits was deliberate and premeditated.

Christmas came and passed, and the new year followed, but the glad season brought no joy to the lonely wife. As the days lengthened however, Sybil grew more cheerful, while the near approach of her maternal hopes kept her mind so constantly engaged that she found less inclination to dwell upon her sorrows.

One fine morning in February, when the sun shone with more than usual brightness and a faint heat, Mrs. Southey stepped from the drawing-room window, and began to pace gently the length of the terrace which faced the drive gate. She continued her walk for some time, and was meditating the propriety of

re-entering the room, when a stranger approached the house from the carriage drive. As he came on, Sybil was struck by his resemblance to some face she knew. She looked intently at him as he drew nearer, and he, in return, regarded her with more than common scrutiny. As he reached the terrace, which was divided in half by the hall steps and door, their eyes met, and though the gentleman raised his hat with gentlemanly politeness, Sybil blushed deeply at the unwarrantable freedom of his gaze.

"Pardon me, madam," he said in a suave tone. "I wish to see Mrs. Bates, my mother."

Some subtle instinct must have warned Sybil of danger as she heard the softly-modulated voice address her, for a cold shudder passed over her frame, but quickly recovering herself she replied,

"Mrs. Bates is in the village at present, but I believe she will soon return."

"I will take the liberty of entering the house, madam, with your permission," continued Mr. Bates, with increased politeness, to which remark Sybil coldly bowed an assent.

The gentleman—for such he was in appearance—mounted the steps, but ere he knocked, he turned to Sybil, who still stood near him on the terrace, and said with a smile,

"I believe I have the honor of speaking to Mrs. Henry Southey."

"I am Mrs. Southey," she answered shortly. He smiled again, and Sybil turned away, but in that smile she found the clue to the resemblance she had noticed. It was no fancy, the features of Mr. Stephen Bates closely resembled those of Captain Harry Southey!

Troubled and astonished, Sybil reached her chamber, whence shortly afterwards, she heard Mrs. Bates return, and immediately ascend, accompanied by her son, to Mr. Southey's room.

Here they remained until the luncheon bell rang, whereupon Mrs. Bates appeared, and taking her place at the meal, informed Mrs. Southey that luncheon was served to the two gentlemen in Mr. Southey's room, as they were engaged on important business.

"My son is employed in a solicitor's office in London," she added in a stiff tone by way of explanation.

That evening the young wife fancied there was a strange avoidance of her in her father-in-law's manner. He seemed afraid to meet her eyes, and directly after dinner, desired Grey to take him to his room.

Mr. Bates had left Willowbeck early in the afternoon.

CHAPTER IV.

"Is this like love to stand"
 "With no help in my hand,"
 "When strong as death I fain would watch
 above thee?"

MRS. BARRETT-BROWNING.

February softness had given way to the first rough winds of March, and Sybil was lying on her couch near the fire with a month-old boy-baby. Her attendant had left her to go to the kitchen on some errand involving her patient's comfort,—and the proud young mother with faintly-returning strength was humming a soft little song to the child. The door, which was slightly ajar, was pushed open with a careful hand, and her father-in-law entered the room.

Sybil wrapping her shawl more closely around her, would have risen to her feet, but the old man prevented her by a quick movement, at the same time dumbly motioning her to silence.

He cautiously closed the door, and coming close to the couch, quietly kissed Sybil's cheek, and turning down the shawl, looked fondly, but with tearful eyes, at his grandchild.

"They would have forced me to wrong you, little one," he whispered, "but I have overreached them."

There was a faint sound of laughter in his voice, but it died into a look of sternness as he still looked on the babe.

Only for a few seconds however, did he so gaze, when taking two folded papers from his bosom, he gave them to Sybil.

"Keep them safely," he whispered, "they represent your husband's welfare, and your child's heritage. Heaven only knows the strategies by which I have accomplished this act of justice, and my life may be in peril,—yours also—if it is discovered. Read both papers, which will explain all to you. God bless you, make haste and get strong that I may see you and the child offener."

Again he kissed her, and passed from the room as noiselessly as he had entered it.

Sybil, astonished and even terrified, made no attempt to question, but continued to hold the papers in a dumb surprise. She was too much absorbed to perceive that as the door closed behind Mr. Southey, another door, communicating with her sitting room, also closed noiselessly,—but could she have pierced through that door, she would have seen the white face of a man, drawn and haggard with passion, livid with disappointment, and quivering with the rage of a murderer,—the face of Stephen Bates.

Later in the evening, while her nurse was in

the lower regions discussing a heavy supper seasoned with tit-bits of gossip, Sybil read the papers which her husband's father had left in her charge. The first she opened was a copy of "*The last will and testament of Henry James Southey of Willowbeck in the county of Gloucester Esquire.*"

It was neither tedious, nor intricate, therefore Sybil was soon mistress of its contents.

A legacy of one thousand pounds was bequeathed to Mrs. Bates, five hundred to her son, and fifty to Grey, the butler. The residue was left to Captain Henry Southey in trust for his child or children, the interest for his use during his life time, the principal, (chargeable with a legacy of five-hundred pounds to Sybil, if she survived her husband) to pass to his child or children at his death.

The second paper contained the old man's reasons for the wording of his will, and for his wish that it should be kept secret during his life. He confessed that two years after his wife's death, he had contracted a secret marriage with Mrs. Bates, three months after which event, that person's former husband, in the shape of an escaped convict, made his appearance at Willowbeck. The son therefore, who was born of the housekeeper's last union was illegitimate. There was a double reason for keeping this ill-starred alliance from the world.

For the first years of her son's life Mrs. Bates resided in London, but when the vague scandal which attended her departure from Willowbeck had died away, she deemed it expedient to return thither. From the hour in which Mr. Southey weakly consented to her return, he was completely in her power, and a heavy yoke it was indeed which she bound upon him.

As his health and faculties declined with years, she determined to influence him to dispose of his property to the exclusion of his elder son, and she had so far succeeded that a will was really made by a London solicitor, and signed, leaving the whole of the property, (with the exception of five hundred pounds to Captain Southey) to herself and son. The paper further explained how by the aid of another servant, the old man had conveyed instructions to his own lawyer for the last will, of its signing, witnessing, &c., &c., and wound up with a fond blessing on his son, daughter, and grandson.

Sybil's heart swelled with thankfulness as she read the closing lines, and carefully placing both documents under her pillow, she disposed herself to slumber.

"Mrs. Green, Mrs. Green," whispered a cautious voice. The nurse started from her slumber on her temporary couch in Sybil's room, and hastily throwing on a shawl, went to the half open door.

Stephen Bates stood there, with a pale face and disordered dress.

"Go," said he quietly, "to my mother, she is ill, dying I fear. I am going to the doctor."

Kind-hearted Mrs. Green hurriedly added a few articles to her scanty toilette, and taking a light in her hand, sped to Mrs. Bates's room. As her comely figure disappeared round a turn in the corridor, Stephen Bates stepped softly into Sybil's room. A dim light was burning near the bed, on which, wrapped in calm slumber lay Sybil and her baby.

Closer crept the evil feet, stealthily the evil hand stretched itself out to take the just visible papers from under the pillow. Stephen's fingers clasped them, when Sybil awoke.

Her eyes met his with a terrified gaze, but in one moment she knew his purpose. Before she could speak, or scream, the cruel fellow-hand was upon her mouth, stifling the life that pleaded so earnestly in the piteous eyes. A closer pressure, a heaping of the bed-clothes over the fast changing face, and the deed was done! The poor girl had been murdered without giving one cry for help!

Taking the papers in his hand Stephen Bates turned to leave the room, when he came face to face with Mrs. Green, who had returned in search of some simple remedy for the house-keeper, whose ailment, I need hardly say, was more convenient than real. Seeing Stephen Bates in so unfit a place, she screamed, and catching sight of the disordered bed, locked the door and pocketed the key before the murderer could escape. Still screaming she ran to the bed, to see—alas! what?

* * * * *

When the door was at last opened to admit the frightened servants, Stephen Bates rushed past them to escape. But it was not to be. In his hurry and fright he missed his footing, fell down the stairs and striking his head on the marble pavement of the hall, was killed on the spot.

* * * * *

My cousin concluded her narrative by telling me that old Mr. Southey died of grief on the day after Sybil's murder; and that the Captain's sorrow drove him mad. The child however grew up, but on coming of age he sold all

the Willowbeck property, and had since lived abroad.

"So," added my cousin, "if any place deserves to be haunted, I should think it is the house at Willowbeck."

(Concluded.)

The Theatres.

ROYAL ITALIAN OPERA.—Meyerbeer's *Huguenots* has been performed with Mdlla. D'Angeri as *Valentina*. In the several situations her dramatic and declamatory power was admirable. Mdlla. Bianchi sang the bright and graceful music of *Margherita* with much neatness and style. Madame Scalchi was the page *Urbano*, and her two songs "Nobil Signor" and "No, no, no," again displayed the beautiful quality of her rich contralto voice. Signor Gayarre's splendid tenor voice was heard to the greatest advantage in *Raoul*, conspicuously so in the great duet with *Valentina*.

HER MAJESTY'S opened for the season with *Norma*, with Mdlla. Titiens in the principal character. Many of the beautiful airs with which the opera abounds were encored, and the delight of the audience at returning to the old home of Opera had no bounds. Sir Michael Costa led his orchestra with his usual ability.

ST. JAMES'S.—Mr. Charles Reade's dramatic adaptation of his own admirable story *The Wandering Heir*, has been revived here with considerable success and in a thoroughly effective manner.

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THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Duchesse Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corsette with long point in front.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corsette for an Evening Dress.

FEBRUARY.—The new Polish Corsette, and a Pelisse for a little girl.

MARCH.—The Princess Beatrice Corsette a basques, and the Alexandra Tablier or Upper skirt.

APRIL.—A novel and elegant Pelisse called the Windsor, and the Duchesse Corsette a basques.

MAY.—The Princess Helena Pelisse and a Polonaise for a little girl about ten or eleven years of age.

* * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 15 stamps, of Louis Dorey & Co. 1, Kelso Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which will be sent post free for 6 stamps.

THE GENTLEMAN'S MAGAZINE OF FASHION, EDITED BY LOUIS DOREY, contains:—Three Colored Plates of the latest London and Paris Fashions, from original designs, and two Plates of diagrams for cutting every kind of garment, with two FULL-SIZED PATTERNS. These are the only Gentleman's Fashions published that can be relied on, as giving an accurate view of the styles that are actually worn. In the course of each season the work will be found to contain Colored Engravings, and Patterns or Diagrams of every kind of garment in vogue. PRICE ONE SHILLING. London:—Simpkin Marshall and Co. Stationers' Hall Court.



July 1877

Le Monde Élegant

Paris



July 1877

Le Monde Élegant

L. F. 11



July 1877

Plate 3

Le Monde Élegant



July 1877

Ch. L.

Le Monde Élegant



Plata 5

July 1877

Le Monde Élegant

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No 643.

JULY, 1877.

VOL. 54.

Observations

ON LONDON AND PARISIAN FASHIONS.

The London and Parisian seasons are now rapidly drawing to a close, and the fashionable world is preparing for quiet relaxation and the more retired pleasures of the seaside and the country chateau, or for travel amid the varied scenery of Foreign Countries. The elegant series of Costumes which our *Artistes des Modes* have selected for representation in our present number, contains a variety of styles, suited for all tastes and complexions, and for all occasions of the present season; and they are characterized by the highest degree of elegance, refinement, and good taste.

Plates 1 and 2 contain Costumes specially designed for the hot weather at the close of the London season, and are also well adapted for the Afternoon Promenade or Drive at the Seaside, or in the Country. Fig. 3 plate 1, and figs. 1 and 2 plate 2, would be suitable for any dress occasion, either in town or country.

The greatest novelty of the present time, is the *Breton* Costume, a novel development of the *Corsage à gilet* style, and one which adapts itself readily to nearly all colors and materials. Two very elegant Costumes of this class are represented on fig. 2 of plate 1, and fig. 1 of plate 2.

The Evening Dresses shown on our third plate, comprise all the latest novelties in form, color, and trimming: being intended for Summer wear they are chiefly composed of thin materials.

Plate 4 is entirely devoted to Travelling Costumes of the most approved styles.

Polonaises are still in great favor: they are made very long, often reaching nearly to the bottom of dress skirt: they are always of the *Princesse* form without seam at waist: they are often made without fulness at the back, like those shown on plate 4.

Skirts are all made with more or less of train; *bouffants* are gradually disappearing: the fulness is confined to the back breadths, and even then it generally appears only at the

lower half or two thirds of the skirt.

In our observations for last month we pointed out a new style of trimming by narrow embroidered bands, or ribbons richly woven in colored silk. This kind of trimming is rapidly increasing in favor, and seem likely to be very successful.

Description Of the Plates of Costumes.

PLATE THE FIRST.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of rose-colored and white striped silk. Near the bottom of skirt is a puffing of white muslin studded with rose-colored spots. Over the dress is worn a *Polonaise Princesse* (without sleeves) of the spotted muslin; the bottom of skirt is finished by a flounce of white lace, and the sides are caught up, causing the front to form a draped *tablier* and the back to be slightly draped also. The upper portion of the *Polonaise* is covered by a *Pelerine*, edged by the lace flounce, and having in front long ends similarly edged. The silk dress sleeves have deep *biais* cuffs and are trimmed at wrists by lace frills. The *Corsage* is plain and high. White chip Bonnet, trimmed by rose-colored ribbon and flowers. For back view see page 5.

We give the full-sized pattern of this *Scarf Mantelet*.

SEA-SIDE OR TRAVELLING COSTUME.

Fig. 2.—*Robe Breton à deux jupes* of a dark blue thin woollen material. The underskirt is trimmed by three flounces. The upperskirt is edged by woollen fringe, the sides are gathered up and fixed by pointed tabs of graduated width extending from the waist to a short distance below the extremity of skirt, where they are finished by fringe; they are bound by white cashmere and are studded by buttons of the same. The front portion of skirt is trimmed by a woven band of bright blue and white silk and wool, forming a heading to the fringe; the back of skirt forms a draped point. *Corsage Cuirasse*, edged by fringe headed by a band of trimming like that on the skirt already described. The front forms a long pointed tab marked out by *rouleaux* of the white cashmere

with two rows of buttons, the corsage being closed by those at left side: the chest is crossed by a band of the woven trimming, the square space above this band being filled in by narrow pleatings, and by two rows of white buttons placed close together; at right side is a square pocket bound by white cashmere; the sleeves are trimmed at backs of wrists by fancy tabs imitated by *rouleaux* of the cashmere with buttons; the fronts being each crossed by three narrow bands of the blue and white trimming. Hat of rice straw, with *bandeau* of blue velvet and a white ostrich feather.

This Breton Corsage may be cut from our 1st full-sized pattern, by lengthening the gilet portion, forming a point at bottom, and cutting the other portion of corsage to fall square all round, as shown by the back view page 5.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Costume Princesse of white striped muslin worn over pale yellow silk. The silk skirt is trimmed near the bottom by a flat *ruche* of white muslin edged by narrow frills. The sides of skirt are cut up to about half its depth; the back portion falls square, being caught up and fastened at the sides by bows of black ribbon; the front is slightly hollowed out *en chevron*, and forms points at the sides; the whole is edged by a flounce of white lace, headed by a folded band of pale yellow silk, and the front of skirt is finished by a second and similar trimming, which follows the form of the lower one; the garment is closed obliquely from left to right, starting from the chest, above which the *corsage* is slightly open *en cœur*, and is finished by pointed *revers* edged by lace with the folded band of silk, the trimming continuing round the back of neck: the sleeves are trimmed at wrists by double frills of lace, with bows of black ribbon. Chapeau of pale yellow silk, trimmed by a bronze green feather and foliage, with a white flower. For view of left side see page 5.

These Costumes are from the MAGAZINE DE LA PAIX.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Breton dress of dove-colored cashmere. The under-skirt is arranged in groups of hollow pleats, alternated by plain spaces ornamented by horizontal bands of gold-colored and white trimmings woven in silk and wool; in front is a group of much smaller pleats. The upper-skirt is sloped up towards the sides, which are caught up by loops of the woven trimming, rather wider than those on the skirt, and starting from the waist, thus causing the front to form a draped *tablier* edged by the woven trimming and finished at bottom by gold-colored fringe, the centre is ornamented by a row of mother-of-pearl buttons. The back of skirt is raised *en bouffant*, (see back view on page 5. The *corsage* forms a deep *veste*, the front is arranged *à Gilet* and is al-

most entirely covered by a *plastron* of gold-colored cashmere embroidered with white *passementerie*, and edged by the fringe. The *veste* is slightly shorter at back, and forms points in front, and it is bound by white cashmere, which is carried up the edges that form the *gilet*, across the shoulders and round the back of neck, accompanied by mother-of-pearl buttons. At right side is a square pocket finished by the woven trimming, and the back is crossed just below the waist by a band of the trimming, with buttons (see back view.) The sleeves are bound by white cashmere and are finished by the woven trimming. Leghorn Hat, with foliage and black velvet ribbon. MADAME LEING; Boulevard des Italiens.

We give the full-sized pattern of this elegant Breton Corsage.

CARRIAGE COSTUME.

Fig. 2.—Costume of silver-grey silk, and of a striped silk and woollen material, in grey or white. The under-skirt is formed principally of the striped material, but has, near the back, a group of fixed *fluted* pleats of the silk, at the sides of which are fancy tabs of silk bound by white silk, edged by fringe, and finished by rows of white buttons and holes. The *Polonaise* is chiefly of silk: the skirt which is very deep, sweeps in an oblique form across the front, from left to right, and is caught up and fastened on the group of silk pleats of under-skirt already described, and from beneath it, start a loop and two floating ends of very dark grey ribbon: at the back falls a draped point of the striped material, fixed by a knot and loops of very dark grey ribbon just below the waist: the striped material is then carried through two openings at sides of back, where it is fixed *en draperie* by long tabs studded with buttons and bound by white cashmere, from whence it is slightly widened out and carried to the side of front breadth where it disappears, see front view on page 5. The bottom of skirt is trimmed by fringe headed by a *lais* band of the striped material. The back of *corsage* is laced by white silk cord, and the sleeves have fancy cuffs; at backs of wrists are bows of darker ribbon. Chapeau of white chip, with a soft crown, and lappet of white lace, and a garland of small blue flowers. For front view see page 5. MAGAZIN AU PRINTEMPS.

This Polonaise may be cut from our first full-sized pattern for March last by lengthening the skirt all round as required.

YOUNG LADY'S COSTUME.

Fig. 3.—Princesse dress of pale buff silk with *Polonaise* of white striped muslin. At the bottom of under-skirt is a *fluted* flounce of pink silk, partially covered by a flounce of the pale buff silk; the *corsage* is plain and high. The *Polonaise* which is cut rather low in the neck, is edged at neck by a narrow *fluted* flounce of pink silk, and the sides of front are caught up *en draperie*, and fixed by bands of pink silk, which are continued up to the neck, disappearing beneath the *corsage*. The back of skirt is raised by similar bands which are terminated

at waist by small bows. The front is ornamented by a row of buttons, and the sleeves are finished near the wrists by draped bands and bows of similar silk. Broad brimmed Leghorn Hat, with puff crown of white silk gauze, and spray of grass and flowers. MADAME BREANT CASTEL.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes of white silk and muslin; the underskirt is of white silk, and is trimmed at the bottom by a broad fluted flounce partially covered by a flounce of black lace, above which is a *ruche* of white muslin. The upperskirt is of white muslin, and is edged by a broad flounce of black lace headed by the muslin *ruche*. The front forms a draped tablier and the back is *bouffants*, the sides being caught up and fastened near the waist by groups of bows of sky-blue ribbon, having in the centres bouquets of roses: from these bows start spiral folds of black lace, which are fixed to the underskirt by bows of very broad blue ribbon finished by bouquets of roses and having floating fringed ends. *Corsage Cuirasse* of white silk, bound by sky-blue silk: the back and front form points, the sides being slightly hollowed out; the front is ornamented by a Plastron of black silk laced across by blue ribbon. The top of *corsage* is trimmed *en berth* by black lace, above which appears a chemisette of white muslin. The sleeves form puffs of muslin, finished by roses, and on the chest is a bouquet of roses. For back view see page 5.

MADLLE. MARIE BATAILLON.

This *Corsage* may be cut from our second pattern for June, by hollowing out the *basques* a little at the sides.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of red Tarlatan. The bottom of underskirt is trimmed at sides and back by three fluted flounces, surmounted by a *bouillonnée* arranged in a festooned form. The front has only one flounce, above which the skirt is ornamented by perpendicular bands of *cérise* ribbon enclosed *en tablier* by a fluted flounce headed by a band of the *cérise* ribbon. The upperskirt is shorter at front than at back and the sides are caught up *en draperie* and fastened by bows and ends of *cérise* ribbon, with single *marguerites*: at each side are four bows, the lower ones being placed at the extremities of the *bouillonnées* already described. The back of skirt is slightly *bouffante* and forms at each side a spiral fold; it is edged by a fluted flounce headed by a band of *cérise* ribbon, while the front is finished by the flounce only. The *corsage* has at back a very deep *basque* edged by the flounce and band; the sides are slightly caught up and disappear under the folds already named: the front has a *basque* which is slightly less deep and is sloped up at the sides, where it is open to the waist: it is edged by a fluted frill, headed by a *biais* band of *cérise* silk, and in the side corners are single *marguerites*.

The back *basque* is also edged by the frill and band. The upper portion of *corsage* is trimmed by fluted frills headed by a band of the *cérise* silk, above which is a muslin chemisette. The sleeves are formed of fluted frills surmounted by *marguerites*, and on the chest is a small group of similar flowers. For view of the opposite side of this figure see page 5.

MADAME BREANT CASTEL.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of jonquille colored silk and of white muslin. The underskirt is of jonquille silk and is trimmed by five flounces. The upperskirt is of white muslin, edged by a narrow flounce of white lace. The skirt is caught up at right side, and crosses both front and back of the figure in an oblique direction: the skirt is also raised near the back by large bows and notched ends of jonquille ribbon mixed with lace. At the back is added a deep piece of muslin edged by spiral folds of lace, and continued to the right side of front, as shown by the front view on page 5. *Corsage Cuirasse* of jonquille silk: a space is hollowed out at centre of back, and the bottom edges, with those of this opening, are finished by a frill of white lace headed by a band of the silk: the centre of front is trimmed by several narrow bands or *rouleaux* placed, perpendicularly, close together and enclosed by frills of narrow white lace. The top forms points at back and in front, and is trimmed by white lace with a *biais* band. The sleeves form puffs of muslin edged by lace. MAISON CAVALLY.

By a slight change in the form of the upper edge, this *Corsage* may be cut from our second pattern for June.

PLATE THE FOURTH.

TRAVELLING COSTUME.

Fig. 1.—Breton Costume, consisting of an under-skirt and Polonaise of a dark blue thin woollen material. The under-skirt is trimmed near the bottom by a fluted flounce headed by a woven band of bright blue, white, and brown silk and wool, having at each side a piping of bright blue silk. The front of skirt is ornamented by a row of blue silk buttons. The Polonaise has the skirt edged by the fluted flounce and band; the front edges being also finished by pipings of the silk, which are carried up all the seams. At sides are fancy pockets with frills and bands of narrower dimensions, and bows of blue ribbon: the front of *corsage* is closed to the waist by buttons; the top is slightly open, and the edge is trimmed by an upright frill; on the chest are bows and floating ends of bright blue ribbon. The sleeves have semi-circular cuffs, edged by fluted frills, and headed by bands of the woven trimmings. For view of front, see page 5.

This Polonaise may be cut from our second pattern for April last by lengthening the skirt all round.

TRAVELLING COSTUME.

Fig. 2.—Dress and long Polonaise Princesse

en suite, of light brown striped cashmere of two shades. The underskirt is trimmed at bottom by a *biass* flounce partially covered by a flounce of light brown silk, put on with an upright heading and a woven band of silk and wool, in crimson, white and black. The front of Polonaise is closed to its extremity by buttons, and the bottom is edged by fringe, headed by a band of the woven trimming. The right side of Polonaise is caught up and fastened near the back by loops of black ribbon, showing a portion of the underside which is lined by brown silk. At left side is a pocket finished by a band of the woven trimming: the upper portion of corsage is covered by a *pelerine* of the brown silk, edged by fringe and by a band of the woven trimming, the neck is encircled by a narrow upright frill, the front being slightly open. The sleeves have pointed cuffs of the brown silk, with the woven trimming and fringe. Chapeau of rice straw, with trimming of pale yellow silk, and white ostrich feathers. For front view see page 5.

TRAVELLING COSTUME.

Fig. 3.—Dress à deux jupes of silk and serge, of the color called *Lie de vin*. The under-skirt is of the silk, which is of a darker shade than the serge, it is trimmed at the bottom by a *fluted* flounce, headed by a draped band of the serge. The upper-skirt and *corsage* are cut in in one à la *Princesse*, the front closes obliquely from left to right, and forms a long Polonaise edged by fringe; the sides being caught up and fastened by bows of silk to those of the back portion, which is cut short and forms a deep square *basque* also edged by fringe, with a band of silk: the back of under-skirt is partially covered by draped pieces of serge, the back edges of which are finished by fringe and by buttons; the extremities of these pieces are drawn together in folds, causing them to form points, fastened by groups of silk bows, from which points they gradually widen out and disappear under the upper skirt. The top of *corsage* is trimmed by a silk collar, square at back and in front, where the neck is slightly open: the sleeves have cuffs of the silk. Black straw Hat, with scarlet and black trimmings. For front view see page 5.

These Travelling dresses are from the GRAND MAGAZIN AU PRINTEMPS.

PLATE THE FIFTH.

No. 1. CHAPEAU of pale grey silk forming a soft crown, surrounded by a flat *râche* of black silk which graduates in width. At right side of crown are loops of blue silk, and at left side is a spray of foliage. At each side near the back and enclosing a sort of curtain formed by the black *râche*, are bows of blue ribbon from which start the extremities of an open loop of ribbon forming the *brides*. BRIE ET GEOFREIN.

No. 2. CHAPEAU of white chip, having a high crown. The brim is finished by a narrow *fluted* frill of white muslin, and near the edge is a narrow *biass* band of pale yellow silk. The inside of front is trimmed by a garland of foliage, and the back is turned up. At right side of crown are two large bows of pale yellow silk, starting from which, a folded band of the silk

crosses the front and is carried to the left side, where it is trimmed by a white ostrich feather which is carried across the back. The *brides* form an open loop of pale yellow ribbon fastened at right side. MADAME ANDRÉE.

No. 3. CHAPEAU of grey straw, having a high crown: the brim is bound by pale grey silk, and the inside of front is trimmed by a frill of lace. The crown is surrounded by a draped band and bows of pale grey silk, and at the left side are two ostrich feathers of the same color, one falling over the front of crown, and the other inclining towards the back of the brim. MESDAMES BRIE ET GEOFREIN.

No. 4. Morning CAP of thick white muslin: the crown forms a puff elongated at back where it is edged by a narrow band of yellow ribbon with bows and ends. The front has a *râche* of white lace, accompanied by a frill, and at right side are three loops of yellow ribbon edged at one side by white. MAISON LESIRE.

No. 5. CHAPEAU of Tuscan or Leghorn, having a curtain bound by silk of the fashionable color called *tilleul*: the front of crown is trimmed by two large bows of the silk, knotted by pale straw-colored silk; and by a flat *râching* of the *tilleul* silk, which forms at sides and back draped folds terminated at back by large bows and a single end, knotted by the light silk and falling over the curtain. The inside of front is trimmed by some foliage and by a *papillon* bow of *tilleul* silk. Open loop of the pale colored silk forming *brides* fastened at right side. MAISON CAPRICK.

No. 6. Hat of brown straw, having the front of brim turned up and the inside trimmed by a draped band of black silk with a rose and foliage. The crown is surrounded by a similar but broader band, and at right side are large bows. At left side are two white ostrich feathers, one falling over the crown and the other to the back. MADAME ANDRÉE.

No. 7. HAT of black straw: the brim, which extends to the sides only, is turned up and bound by silk of the color called *tilleul*, and the inside is finished by a draped band of the same silk terminated by small *rosettes*. The front of crown is trimmed by a band of the silk, folds of which are carried across the back portion of crown. At right side is a group of bows with a large mass of foliage, and at back are loops and a single end of the silk with a loop of black velvet. MESDAMES BRIE ET GEOFREIN.

No. 8. HABITSHIRT of thick white muslin, to be worn with an open *corsage*. The edge is finished by a narrow upright frill of lace or embroidery, below which are *revers* formed of rather wider frills headed by a fancy trimming and arranged in festoons separated by *papillon* bows of blue ribbon; in front are loops of the ribbon: the front is finished by tucks. MAISON LESIRE.

No. 9. Garden HAT of white straw, having the edge cut in small vandykes. Soft crown of white gauze, surrounded by *cérise* silk, which is also accompanied by flowers of the same color. On the crown is a small *bouquet* of the flowers, by which the inside of front is trimmed. MADAME ANDRÉE.

No. 10. Hat of grey straw, having a rather high crown, which is surmounted by a drapery of blue silk, forming, near the front, bows fastened by a mother-of-pearl buckle. At left side is an ostrich feather, and the inside of crown is trimmed by a frill of silk edged by narrow white lace. *Brides* of the silk attached by bows and a floating end. MADAME BONDY.

No. 11. HAT of brown straw; the crown which is large and flat, is surrounded by a band of black ribbon, forming at back a bow and short end, fixed by a mother-of-pearl buckle, and terminating in long ends which form the *brides*. In front is a pale grey ostrich feather. MADAME BOIREAU.

No. 12. Morning CAP, having a puff crown of thick white muslin. In front is a *râche* of white lace having in the centre a draped band of pink silk, terminated at left side by bows and by a pale yellow flower. A draped band of pink silk is carried along the sides of crown and at back are two bows. MAISON LESIRE.

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

SOCIAL SKETCHES.

"Hear Land o' Cakes and brither Scots;
 Frae Maidenkirk to Johnny Groats;
 If there's a hole in a' your coats
 I rede you tent it:
 A chield's amang you taking notes,
 And, faith, he 'll prent it."

—Burns.

No. I. OUR FRIEND PYKRUST.

For many years Pykrust was an abstraction to me. I knew he had been, and probably was still in existence: I had also conceived a fair idea of his physical appearance and mental abilities, though I had not heard of that peculiar moral quality which eventually caused him to become the subject of this article.

During that halcyon time when Charles—an old friend—was wooing my sister Florence, we heard a good deal of Pykrust: how he and Charles had been fellow students at Idleberg; and how on their return to England, they were seized with the martial fire which then flamed through the land, and became comrades in the —th Middlesex, otherwise the Alexandra Rifle Corps, which had a lord for its colonel, and whose members wore dark green uniforms, with plumes of cock's feathers in their shakos.

We heard also of the not unnatural desire of Pykrust's father, who was a solicitor in London, that he should adopt the same honorable profession, which he had declined to comply with; and finding his parent persistent and deaf to argument, he left the paternal roof; and taking service in the Austrian army, became a soldier of fortune, and was only heard of at long intervals for many years.

After her marriage I resided with my sister, our peaceful life being broken only by my own matrimonial adventures, which were two in number, and both unsuccessful. Of the first I will only say that my heart suffered a terrible blow in the discovery that the handsome young doctor, who always took me in to dinner, and who sang Irish melodies so pathetically, was;—Another's.

Not legally, but honorably so. He was, in fact, engaged.

At this period I indulged freely in communion with the muses, and soon established my character as a (local) poetess.

I wore my laurels becomingly, but did not flaunt them. In the zenith of my (local) fame, I was introduced to the Rev. Jonas Sanders. He was my ideal, we talked, we loved, (at least I did, and he appeared to do so,) but Fate, in

the person of my brother-in-law, stepped in, and with distinct, but cruel, correctness, worked out a sum in compound addition, by the total of which he proved that the curate's salary of one hundred per annum, and my income of eighty-five pounds, would not be sufficient to support two persons who would naturally desire their house to be in a western suburb.

Florence of course agreed with her husband, and the Rev. Jonas Sanders was dismissed. We parted with vows of constancy, he recommending patience and submission, and avowing his willingness to wait through life for me, an idea which I put into verse immediately on his departure.

My poems grew more melancholy, but they assumed a tone of bitterness when I heard from a mutual friend that the Rev. Jonas had married a wealthy widow of his congregation.

The birth of a son to my sister and her husband, roused me from this state of mind, and in my new dignity as aunt, I forgot the indignity of having had to wear the willow, and resolutely cast away the faded garland.

Baby and Mama were enjoying the pure sea-breezes at Hastings, whither Charles went each week, staying from Saturday to Monday.

It was Saturday afternoon. Charles was sorting papers into his bag in preparation for his journey, while I loaded him with messages for my sister and nephew.

While thus engaged we heard a knock at the hall-door.

"Now who can that be?" said Charles impatiently. A few minutes of waiting, and our maid-servant brought in a card.

"Why!" said Charles, "it's my old friend Pykrust, after all these years too! Shall I bring him down?"

"Certainly," I replied, "I should like to see him."

While Charles went in search of his friend, I looked at the card, which bore the name of

CAPTAIN PYKRUST.

—th (Prince Hohenstein's) Regt. Late Major General.
 Austrian Army. Zanzibar Irregulars.

The next minute Charles re-appeared with his friend.

Captain Pykrust was a tall man and large, with straight hair parted in front, and a florid complexion; he was whiskerless, his moustache was fair, straight, and small, and his eyes a dullish blue.

He bowed with an air of great humility as Charles introduced me as "Miss Brown, my wife's sister." The cause of my sister's absence

being explained, the Captain at once burst into congratulations.

"So delighted, dear old boy! upon my honor this is the only circumstance which could have made up to me for Mrs. Mivens' absence. And you, madam," he continued, including me in the congratulations with a profound bow, "must be proud of your new dignity."

I smiled at him. I approved of Captain Pykrust, feeling that in the use of the word "Madam," he did homage to a superior intelligence: a less appreciative person would have said "Miss."

Refreshment was ordered, and over their sherry the gentlemen recalled old times.

"I suppose, dear old boy," remarked the captain, "you had given me up for lost."

"Well, no," said Charles, "but I have had so much to occupy my mind since—"

"Ah! Ah!" laughed the captain, "since your marriage, eh!"

"Yes," admitted Charles, "having given hostages to fortune, a man must work hard to redeem them."

"Certainly, certainly,—for my part I find no time to settle down."

"Single," thought I, perhaps with a view of possibilities.

"Ah! then," said Charles, "you realise Longfellow's idea of a widower without the previous blessedness. Let me see, Lisa," he added turning to me, "what are the words?"

I supplied the lines descriptive of the "youth lighthearted and content," much to my own satisfaction, and apparently to that of our visitor.

"Ah! madam," he said, "you are fond of poetry, I perceive."

"Yes," interrupted Charles kindly, "Lisa writes some very pretty poems herself."

"Indeed! madam, do you like Byron and Wordsworth?" I admitted a preference for these poets.

"Then if you will permit me, and my dear old Charles has no objection, I will send you a complete edition of each of these poets. They are perfectly new, and were sent to me for review when I was at Hong-Kong, editing the *Fan-Kwei News*." I have never opened the books, they are still in the wrappers, and if you would accept them—"

Charles not replying, I murmured,

"Oh thank you! I shall be delighted and so much obliged."

"The obligation, madam, is on my side. I will send the books per Parcels' Delivery on Monday. And now, Charles, let me tell you

why I called. I have a large tobacco plantation in Ceylon, and I want a suitable English person to go over and look after it. Now, the fact is, do you know of such a person. He must understand, &c. &c."

Here followed a list of duties which would be expected of the future-tobacco-grower's-foreman. It was not interesting to me, and I passed the minutes of discussion in finding a resemblance between the florid face of Captain Pykrust and that of another.

"Yes," I sighed silently, "he does look like Jonas." I then gave my attention to the conversation, and found that Charles was expressing his inability to recommend a suitable tobacco-grower's-foreman.

"Well," replied the captain carelessly, "it doesn't matter, dear boy. I am just off to India myself, and if I have a good offer, I shall very likely sell the plantation."

"When do you start?"

"On Tuesday from Southampton, in the Orient. Shall you have returned from Hastings?"

"No," replied Charles, "I remain till Wednesday, and Mrs. Mivens returns with me."

"Ah! I am sorry to miss you. However on my return, you must allow me to present Mrs. Mivens with some trifle from India. What shall it be, old boy? Pearls?—An Indian shawl?—An embroidered robe?"

"Oh! really," interrupted Charles, "I couldn't think—"

"Well," urged Captain Pykrust, "put it this way.—Do you absolutely *forbid* my making Mrs. Mivens a little offering of this description?"

"Not forbid certainly, but—"

"Well then, you will allow me to do so, and I shall choose the handsomest shawl I can find. I brought several cashmeres home with me, which were a present from the Persian Vizier, —a capital fellow.—I was giving him lessons in English and German at the rate of fifteen guineas an hour—but *his* shawls are twopenny-halfpenny affairs, not the articles I should like to offer to the wife of my old friend. I shall probably give them to my mother's servants."

"Ah!" interrupted Charles, as if to waive the subject, "how is your mother?"

"Quite well, thanks. She is living at Streatham, near the old place, but is rather lonely since the governor's death."

This answer was followed by enquiries for other members of the Pykrust family, slightly known to Charles in the Rifle Corps days. According to his friend's account, these indi-

viduals all seemed in exceptionally flourishing circumstances. One sister had married a gentleman connected with the Peerage, another was pronounced by all the critics to be the finest painter of the age. The sailor brother was covered with naval glory. The brother that stayed at home was professor of nearly all the sciences, and might place almost the whole alphabet after his name.

This conversation lasted until it was time to leave for the station, when Captain Pykrust begged the favor of his company in the hansom, which still stood at the door, remarking that it was immaterial to him whether he went to Streatham from Bayswater via Charing Cross or otherwise.

Charles accepted his offer, and after an elaborate leave-taking on the part of the visitor, I bade my brother a hasty good bye, and watched both gentlemen into the cab. Charles however instantly returned, and hurriedly entered his little smoking-room, into which I followed him. He opened his desk and carefully put away a bundle of notes, transferring to their place in his purse a blank cheque hastily torn from his book.

"My dear child," he said answering my look of astonishment. "I just remembered in time a peculiarity of my friend's. Before we reached the end of the road he would have asked me for ten pounds more or less."

"But he seems rich."

My brother-in-law's reply was certainly not polite, but it was expressive, and it sounded like *Bah!*

(To be continued.)

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the new BRETON CORSAGE, as represented on the first figure of plate 1. The pattern, which is an exact fit for a lady of good figure and medium height, is given complete, and consists of five pieces, viz:—central portion of front or *gilet*, front, side, back, and sleeve. The *gilet* or centre of front is the long narrow piece with one side quite straight, and a row of pricking near the other edge, which is a little rounded; the straight side is the middle of front, and is to be laid on the doubled edge of the material. The front has the large fish or puff which is to be taken out to define the figure, marked by pricking; starting from the notch near the corner of shoulder, the edge of front is joined to the *gilet* portion along the row of pricking that we named above, the space on the *gilet* between the pricking and the edge being left underneath as an overlay for the hooks and eyes or small flat buttons by which the *corsage* is fastened at one side; the under-arm seam of front is marked by two cuts near the arm-

hole. The side piece has two cuts at the seam under the arm, where it joins the front, and three cuts at the side seam, where it joins the back. The back is a long narrow piece with three cuts at the side seam, near the shoulder, where it joins the sidepiece. The sleeve is of the usual form rather wide at wrist.

Our second pattern (marked by one round hole) is the SCARBOROUGH PELERINE MANTELET as represented on the first figure of plate 1. The front ends will require lengthening about 9 inches or more according to taste, when they are worn knotted as shown on the colored engraving. If preferred the ends may be crossed over or laid together instead of being knotted, and then a less degree of lengthening will be sufficient.

THE NEW HAND SEWING MACHINE.

We have been greatly pleased with Taylor's new Twisted Loop Hand Sewing Machine, which is a marvel of elegance, usefulness, and cheapness. Its simplicity of make and working render it most suitable for ladies' and even children's use, while its compact form and size are a great advantage in transferring it from place to place. The practical printed instructions given with it, together with its own simplicity of mechanism, make it a most useful article in every household, while the valuable hints on oiling, tension, size of needles, cotton, silk, &c., cannot be too highly spoken of. The supplementary articles given with this elegant little machine are perfect of their kind, consisting of needles, self-sewer, work guide, hemmer, and oil-can. We have no doubt that this cheap and useful machine will supply (at its small cost of 30s.) a want long felt in numberless families.

MR. EGERTON BURNETT, of Wellington, Somerset, has some useful novelties in Royal Wellington Home-spun Estamenes. They are made from the finest selected staple wool, consequently the tendency to shrink and cockle, so observable in much that is manufactured under the same name, is overcome. The colors are grey and brown, all of medium shades; they are of good substance, and yet very light. For ladies' and children's travelling and seaside dresses, and for autumn wear, they possess many recommendable qualities.

The Opera & Theatres.

The return of Madame Nilsson to her Majesty's has been the principal event during the month at this Opera House. She is assisted in her talented impersonations by M. Faure.

Mr. Charles Reade's arrangement of "*Le Courier de Lyon*," is proving a great success at the LYCEUM, with Mr. Henry Irving and Miss Isabel Bateman in the principal characters. The French plays at the Gaiety are a great feature in the list of metropolitan amusements. Mdlle. Theresa, an actress new to the London stage has met with decided success.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

FEBRUARY.—The new Polish Corsage, and a Pelisse for a little girl.

MARCH.—The Princess Beatrice Corsage a basque, and the Alexandra Tablier or Upper skirt.

APRIL.—A novel and elegant Pelisse called the Windsor, and the Duchess Corsage a basque.

MAY.—The Princess Helena Pelisse and a Polonaise for a little girl about ten or eleven years of age.

JUNE.—The Windsor Corsage a Gilet, and the Beatrice Corsage.

* * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelsio Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which will be sent post free for 6 stamps.



August 1877

Le Monde Élegant

Paris





August 1877

Plate 3

Le Monde Élegant



August 1877

Le Monde Élegant



August 1877

Plate 3

THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 644.

AUGUST, 1877.

VOL. 54

Observations

ON LONDON AND PARISIAN FASHIONS.

We have this month much pleasure in calling the attention of our readers to the great improvement which has been made in the appearance of our Colored Plates of Costumes, by increasing the size of the paper on which they are printed. "The World of Fashion" has always been noted for issuing, in a condensed and convenient form, the earliest and most reliable intelligence of the changes and developments of Fashion in Ladies' Costume, and our large and steadily increasing circulation, enables the proprietors, from time to time, to make additions and improvements, which cannot fail still further to enhance the value, beauty, and utility of this Magazine, which is the oldest established Journal of Ladies' Fashions in Europe.

The beautiful weather that has prevailed during the greater portion of the past month, has given a great stimulus to the production of light and elegant costumes for the Summer season.

London and Paris are now deserted by the fashionable world, which has betaken itself to quiet country retreats, or to the favorite watering places of England and the Continent. At this period of the year therefore, there is a complete change in style. The rich silks and elaborate costumes of the London and Parisian seasons, give place to *foulards*, *grenadines*, and other light materials, and to costumes which are distinguished more for simple elegance and grace, than for richness and elaboration.

The Breton style is admirably adapted for Seaside and Country Costume, and is capable of an immense variety of form and arrangement. Figs. 2 of plate 1, and figs. 2 and 3 in plate 4, give three elegant adaptations of the "Breton" Costume, combined with the colored embroidered bands now so fashionable.

Black silk, in combination with white lace, has been adopted for seaside wear by some ladies of the highest rank. Fig. 1 plate 1 shows the latest novelty in this style.

The most novel form of *Corsage* is that shown on fig. 3 of plate 1, and of which we give the

full-sized pattern: from the depth of its *basques* it is called a "*Basquine*." It will be seen that the back skirts are prolonged in the '*basque-habit*' style, but they are quite plain, without any pleats or fulness, and are ornamented only by the pockets.

Trains for the Afternoon Promenade, for the Drive, and for Evening wear, still remain very long, but there is a tendency to reduce the length of the train in dresses intended for the Morning Promenade, as will be seen by fig. 3 of plate 1, and fig. 1 of plate 4.

Skirts are always plain at front and sides, and moderately full at back; with some of the first Parisian *Modistes*, a yard and five-eighths is the usual width at top; the width round the bottom is about three yards for a dress of ordinary length, and three yards and a half for a dress with a long train. These widths seem very moderate, but, with the flounces or quilling, and the trimmings, they are found sufficient to produce a very elegant effect.

At the present season there is a little more variety in the colors of Dresses and their trimmings, as will be seen by a glance at our colored plates. All violent or striking contrasts of color are however to be avoided, as not being in accordance with that refined taste which is a characteristic of the present fashion.

In trimming for Dresses, the prevailing ideas are quillings of various widths, narrow *biais* bands of a different color, vandykes, fringes, and embroidered bands or ribbons.

THE FULL-SIZED PATTERNS.

N. B. Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring $34\frac{1}{2}$ inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Publishers, or by order from any Book-seller.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized-pattern, (cut on white paper) is the ALICE BASQUINE, as represented on the third figure of plate 1. This elegant pattern fits perfectly tight to the figure, the *basques* being quite plain without fulness. The back *basques* are cut about 10 inches deeper than the front and sides. This pattern is given complete, and comprises back, side-piece, front, and sleeve.

Our second pattern, cut in blue tinted paper, is a SUMMER JACKET FOR A YOUNG LADY about 12 or 13 years of age, measuring 29 $\frac{1}{4}$ inches round the chest. The fronts cross over, forming a point near the level

of waist. The side-piece and back are cut to define the figure, and the front falls nearly square. The appearance when made up is shown by fig. 1 of the second plate. This pattern comprises front, sidepiece, back, and sleeve. On the front the middle of chest is indicated by a short pricked line.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

Description Of the Plates of Costumes.

PLATE THE FIRST.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of rich black silk: the bottom of under-skirt is trimmed by a flounce headed by a *flûted ruche*, and the front is nearly covered by two draped *tabliers* caught up at right side and falling obliquely; each *tablier* is edged by a flounce of white lace, headed by a *flûted* frill of the silk. The back or train portion of skirt is trimmed by three narrow flounces headed by a *ruching*. The upper skirt and *corsage* *Princesse* are open in front à la *Redingote*, the front of *corsage* forms a *gilet à basques*, ornamented by a row of buttons: at the right side of *Redingote* is a row of buttons: which are continued to the bottom corner: the back is caught up and falls *en bouffante*, see back view on page 5. The neck of *corsage* is open *en cœur*, and is finished by pointed *revers* edged by white lace and a *rouleau*, and continuing round to the back of neck: the *rouleau* is carried along the edges of *Redingote* and along those of the *basques* of *gilet*. The sleeves are trimmed at wrists by fancy cuffs, edged by narrow white lace and *rouleaux*. Chapeau of pale lavender silk trimmed by white lace.

MAISON CAVALLY.

PROMENADE COSTUME.

Fig. 2.—This Costume consists of an under-skirt and Polonaise *en suite* of pale straw-colored *Foulard*, with brown trimmings. The bottom of under-skirt is ornamented by two *flûted* flounces, one of brown silk and the other of the foulard, headed by a band of fancy woven trimming in brown and straw-color, with an upright *flûted* frill of foulard. The Polonaise skirt is cut square at back, and the sides are caught up *en draperie*, the front forming a round *tablier*; the edge trimmed by brown fringe headed by a band of the woven trimming: the back of skirt is also caught up *en bouffant* and attached to bands of the woven trimming, which are carried along the sides of back, across the shoulders and down the sides of front of *corsage* to a corresponding distance below the waist: the top of *corsage* (between these bands) is crossed by horizontal bands of the trimming.

At the left side of Polonaise is a fancy pocket finished by fringe, with the woven trimming and by loops of brown silk. The sleeves are trimmed at wrists by fancy cuffs of brown silk edged by narrow *flûted* frills, and finished by the woven trimming and by bows of silk. Straw Hat, with straw-colored flowers and brown silk bows. For front view see page 5.

This Polonaise may be cut from our first full-sized pattern, by lengthening the pieces as required, and adding a little more width to the lower part of back skirt. VILLE DE PARIS.

TRAVELLING COSTUME.

Fig. 3.—Dress à deux jupes of brown striped grenadine. The front of underskirt is trimmed by a broad *fluted* flounce, put on with a band and an upright frill of lavender silk: at each side is a plain space, and the back of skirt is trimmed by two *fluted* flounces of grenadine, having between them a flounce of lavender silk: at each extremity of the upper flounce is a group of bows of lavender ribbon. The upper skirt and *corsage* form a Polonaise; the back portion of skirt is deep and square-shaped, and the front is shorter, the whole is edged by a *fluted* frill of lavender silk headed by a draped band, and this trimming is continued up each side of skirt towards the waist: in the back portion of skirt are fancy pointed pockets edged by the lavender silk and finished by bows and ends: the pockets have flaps studded with lavender buttons. The front of Polonaise is closed by similar buttons, and the neck is encircled by an upright frill of lavender silk, at the back are two short ends. The sleeves are trimmed at wrists by bands of lavender silk representing cuffs. Chapeau of straw having a soft crown of white silk gauze and a garland of foliage. For front view of this figure, see page 5. MDM. CAVALLY.

We give this elegant pattern full-sized.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes of black and white striped mohair. The bottom of under skirt is trimmed by a flounce edged by a band of black silk, above which are two *rouleaux*. The bottom of upper-skirt is vandyked out, and forms a point in front, and small point at sides. The back is *bouffante* (see back view on page 5). The front and sides are edged by the band and *rouleaux* of black silk. The *corsage* has deep *basques*, straight at back and pointed at sides; the front closing in a pointed form at the left side of waist: the front is slightly open *en cœur* and all the edges are finished by the black silk braid and *rouleaux*. The sleeves have pointed cuffs of black silk with *rouleaux*. White chip Hat, trimmed by black silk with a white ostrich feather.

We give the full-sized pattern of this Young Lady's Jacket.

TRAVELLING COSTUME.

Fig. 2.—Dress and Polonaise *en suite* of brown Alpaca, with blue silk trimmings. The

front of underskirt is plain and is finished by *papillon* bows of the blue silk. The sides and back are trimmed at bottom by hollow pleats studded with blue silk bows and alternated by spaces covered with narrow *fluted* flounces, the whole headed by a woven band of blue and brown silk and wool. The Polonaise closes by hooks and eyes at right side, forming a square point at top just above the chest, and the skirt is slightly draped and is left open at each side, to a certain distance from the bottom: both front and back fall square and are finished by a band of blue silk embroidered with arrow-heads in black silk; beneath these bands are narrow *fluted* frills which are carried up the edges of side openings already described, and along that of the opening which is also ornamented by *papillon* bows of blue silk. The back forms a *veste* edged by fringe headed by a narrow silk band with embroidered arrow-heads. At right side of back skirt is a square pocket finished by the embroidered bands and *fluted* frills, and by bows and short ends of ribbon. The sleeves are trimmed at wrists by similar bands and frills. Chapeau of pale grey straw, trimmed by white lace and blue silk. For back view see page 5. MADAME CAVALLY.

COSTUME FOR HOME.

Fig. 3.—Dress of pale jonquille silk, with Polonaise of white embroidered muslin. The front of the silk skirt is trimmed at bottom by narrow flounces; the back forms a train and is without trimming. The Polonaise closes in an oblique line from the chest to the left side, the lower half of skirt is left open, the sides of opening being knotted together and finished by loops and ends of black ribbon: the right side of skirt also is caught up in a similar manner, thus causing both the front and back to fall *en draperie*: the skirt is edged by a flounce of white lace headed by a *biais* band: at each side, (starting from beneath the caught up portions of skirt) appears a pointed piece of the muslin, edged by a lace flounce with a *biais* band. The upper portion of *corsage* is covered by a *fichu* of plain muslin, edged by a frill of lace: the front is slightly open *en cœur* and is finished by an upright frill; on the chest is a group of bows of black ribbon. The sleeves have cuffs of the Jonquille silk edged by narrow frills of lace, and finished by bows of black ribbon. VILLE DE PARIS.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Polonaise of white muslin over a dress of amber silk. The skirt is entirely without trimming, the back forms a *demie traine*, and is arranged in fixed pleats. The front of Polonaise is arranged *à tunique*, and is enclosed by bands of the amber silk edged at their outer sides by frills of white lace. The bottom forms a point, and is slightly caught up by the amber bands; at each side is a small point, and the sides of skirt are sloped up towards the back which falls *en bouffant*: at the sides are bows

of amber ribbon. The front and sides of skirt are edged by a flounce of white lace, headed at sides by the amber bands and frills of lace, and the front has no upright frill, but is ornamented in the centre by spiral folds of lace continuing up the *corsage*, which forms an open square enclosed by the amber bands and lace (with narrow inner edging of lace), these are carried across the back which also describes a square (see back view on page 5). The sleeves form puffs of the silk and on the chest is a spray of scarlet roses. MAISON MULLER GILBERT, Rue de la Paix.

DINNER TOILETTE.

Fig. 2.—Dress of *mauve* silk, forming an under-skirt and Princess Polonaise. The front and sides of skirt are ornamented with trimmings of a darker shade of *mauve*; at the bottom are three flounces, the central one being of the darker color, and the whole being headed by a broad *ruche* of the same color having a frill at each side, and the upper edge being finished by a frill of the lighter silk. The back of skirt forms a perpendicular *bouillonnée* with but little fullness, and having at the sides *revers* of the darker silk studded by buttons along their inner edges, and finished by narrow *fluted* frills of white muslin at their outer sides. Both front and back of Polonaise *Corsage* form an open point at neck, and are trimmed by pointed *revers* of the darker silk, finished by white silk fringe and *rouleaux* and by small bows of *mauve* silk. The front of Polonaise is closed to a short distance below the waist, and is sloped off towards the sides where it forms deep points, the back being caught up and fastened by large bows and floating ends of silk of the darker color: above these bows are large *revers* of similar silk which are carried round the sides of the figure, becoming gradually narrower, and terminating near the front of waist: these *revers* are edged by the white silk fringe, and *rouleaux*, and are studded by buttons: the Polonaise skirt is edged by the fringe accompanied by a band formed of several *rouleaux* placed close together, each side-point being finished by a bow and ends of dark *mauve* ribbon. The sleeves are gathered in at wrists, and are trimmed by frills of white and of *mauve* silk, edged by lace. For front view of this figure, see page 5. MADAME BREANT CASTEL.

BALL COSTUME.

Fig. 3.—Dress *à deux jupes*, of white muslin. The underskirt is trimmed by several narrow flounces, overlapping each other, and covering about half the depth of skirt. The upper skirt and *corsage* are cut in one *à la Princesse*: the front is slightly draped and shorter than the back (see front view on page 5), the back consists of a round draped piece, and the sides form deep pointed tabs terminating in pockets, the whole is edged by a flounce of lace, headed by narrow *ruches* of *cérise* ribbon: at back of waist a similar trimming represents a *Postillon*, finished by a spray of red flowers and foliage: on each pocket is a bow of *cérise* ribbon, and above is a spray of

flowers and foliage: starting from the backs of the pockets, are draped ends of muslin which are intertwined, and terminate in a *fluted even-tail*; the back of skirt is ornamented by flowers and foliage. The top of *corsage* is trimmed *en bertha* by a frill of lace headed by a *ruche*, and narrow upright edging: the sleeves form puffs. For front view see page 5.

MADAME MULLER GILBERT, *Rue de la Paix*.

This Corsage may be cut from our second pattern for June last, by lengthening the basques as required.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of silver grey silk with trimmings of Petunia-colored silk. The bottom of under-skirt is ornamented by a *fluted flounce*, vandyked at the edge, and headed by a *biais* band bound by Petunia silk; and having above it an upright frill. The front of upper-skirt forms a round *tablier* edged by a *fluted* frill headed by the *biais* band bound by Petunia silk: the side edges of *tablier* are gathered up and are attached to those of the back portion of skirt, which forms two deep square-shaped tabs falling closely together and trimmed along their outer sides and bottom edges by the *fluted* frill and *biais* band, thus representing one continuous piece of silk. *Corsage-Cuirasse*: the front is straight and the sides are sloped down towards the back, which is left open in the middle to about half the depth from the waist, and forms points; the bottom edge and those of the open space are finished by the *fluted* frills and *biais* bands edged with Petunia silk; the front of *corsage* is closed by Petunia silk buttons, and the sides of front are trimmed by narrow bands of similar silk, which start at a certain distance from the bottom edge and are carried across the shoulders and down the back, and terminate in loops and tassels near the opening: from beneath the *corsage* start sash-ends of Petunia ribbon. The sleeves are finished at wrists by bands, edged by Petunia silk. For front view, see page 5. MADAME MULLER GILBERT.

This Corsage à basques may be cut from our second pattern for April last, by lengthening the back and side basques to produce the pointed form, and slitting up the middle of back skirt.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of maize-colored *tussore* or *foulard*. Near the bottom of under-skirt is a broad *biais* band edged at each side by two very narrow pipings of black silk, and finished by vandykes with similar pipings. The upper-skirt and *corsage* form a *Polonaise Breton* cut in one à la *Princesse*. The front of skirt forms a rounded *tablier*, the right side of which is gathered up and fastened to the left side, at the place of the front opening: this side of upper-skirt is prolonged to form a point: the back falls *en bouffant*: (see back view on page 5). The front and sides of skirt are edged by a tassel-fringe headed by woven bands of black and white silk and wool; these bands

are carried up the right side, (including the point just described) along the upper part of *corsage*, and round the back of neck, and are brought down on the left side to some distance below the waist, thus forming a *gilet*, the bottom of which is imitated by a row of tassel fringe, which crosses the skirt at a certain distance below the waist, and is headed by a *biais* band, finished by the black silk pipings, the piping also crosses the chest at this part. The *gilet* is enriched by six graduated rows of small metal buttons, and is finished by bows of black silk, similar bows being placed at front of neck. The sleeves have fancy cuffs trimmed by vandykes and black silk pipings. Leghorn Hat with puff crown of white silk gauze which forms a lappet at the back. For back view see page 5. VILLE DE PARIS.

COSTUME FOR HOME.

Fig. 3.—Dress à trois jupes of bluish grey Mohair. The under-skirt is trimmed at the bottom by a pleated flounce partially covered at the back by a flounce of a black and white striped material, the whole headed by a narrow *fluted* frill and by a woven embroidered band of blue and white silk and wool. The second skirt is deeper at back, where it falls square and long, the front forming a square *tablier*; the whole is edged by a tassel-fringe headed by a blue and white woven band of smaller dimensions than that on the under-skirt; the back of skirt is *bouffante*, (see back view on page 5). The third skirt forms a round *tablier* trimmed by fringe and embroidered bands: the sides are caught up and disappear beneath the bottom edge of the *Corsage à basques*. The *Corsage*, which is of the *Cuirasse* form, is edged by tassel-fringe headed by a *biais* band terminating near the centre of front, where the ends are pointed and studded by buttons, and finished by very narrow frillings; starting from these points, bands of the woven trimming are carried up the front sides of *Corsage* (near the centre), crossing the shoulders and continuing to the back of neck: these bands are intersected by horizontal and pointed tabs of the mohair, finished by the narrow frillings and buttons: on the upper part of chest a square is marked out by a very broad woven band, enclosed between rows of buttons. The sleeves are of the grey and white striped material, and have cuffs formed of band of the woven trimming and of mohair, headed by pointed tabs with buttons. For back view, see page 5.

VILLE DE PARIS.

This Basquine may be cut from our first full-sized pattern for June, by lengthening the lower part of gilet, and setting the trimming further back at the top of front, so as to continue all round the neck. The Tablier may be cut from our first full-sized pattern for July 1876.

PLATE THE FIFTH.

No. 1. Straw BONNET ornamented by a fringe of pale yellow silk, which also forms at the back, a small curtain surmounted by a *ruching* of dark blue silk: in front are two wing feathers of the same color, with

BACK VIEWS OF OUR COLOURED PLATES OF COSTUMES.

5

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

a black ostrich feather and tuft: strings of straw-colored ribbon. **MESDAMES BRIE ET GEOFRIN.**

No. 2. **CHAPEAU** of dark blue straw; the inside of front is trimmed by a garland of yellowish white flowers. The straw is cut off near the back, and the edge of **Chapeau** is finished by a draped band of dark blue ribbon, the ends of which form *brides*, and on the crown is a group of loops of the ribbon having at one side a pale yellow edging. At the back falls a thick trail of yellowish white flowers. In front are bows of the dark blue ribbon with the pale yellow edging at one side. **MADAME BONDY.**

No. 3. **CHAPEAU** of straw-colored silk, having a soft crown: the edge of brim is finished by a *fluted* frill, and the crown is surrounded by a draped band of black silk, at the back is a loop of similar silk, accompanied by two roses and by a floating end. At right side of front is a large group of black bows, from which starts a straw-colored ostrich feather. **MDME. ANDREE.**

No. 4. **CAP** composed of a soft crown of white muslin, edged by a broad *ruche* of white lace, partially covering a *fluted* frill. The cap is trimmed by small blue flowers and bows, and has ribbon strings of the same color. **MAISON LESIRE.**

No. 5. **BONNET** of white chip or rice straw, surrounded by a fringe of green grass with a draped band of pale yellow silk; the grass forms at the back, a small curtain surmounted by three roses, one pale yellow and the other two pink, and from beneath the grass start loops and floating ends of pale ribbon; in front is an ostrich feather with two short ends of ribbon. **MADAME BONDY.**

No. 6. **BONNET** of pale yellow straw; having a small curtain of silk fringe, formed into tassels, and surmounted by a garland of scarlet flowers: the crown is surrounded by a band of Havannah ribbon, a draped band partially covering the crown; in front is a loop of the ribbon with a white ostrich feather and tuft; *brides* of Havannah ribbon. **MESDAMES BRIE ET GEOFRIN.**

No. 7. White muslin **HABIT-SHIRT** to be worn with a dress slightly open *en cœur*: in front are *revers* edged by narrow lace which also forms spiral folds and a long tab crossed by two narrow straps, terminated by small buttons. The lace is carried round the neck and forms an upright frill.

No. 8. **SLEEVE** belonging to the **Habit-shirt**: the sleeve is gathered at each extremity, and the cuff is edged by frills of lace and is finished in accordance with the **Habit-shirt**. Both are from the **MAISON LESIRE.**

No. 9. **CHAPEAU** of pale straw-colored silk with orange stripes: the crown is soft and is surrounded by a thick garland of leaves arranged in two rows; beneath the garland appears a fringe of grass: at the back are loops and a floating end of straw-colored ribbon. The *brides* are formed of the striped silk. **MADAME BOIREAU.**

No. 10. **CHAPEAU** of grey straw, having the brim bound by brown silk: the inside is trimmed by *riching* of similar silk, which also forms a large group of bows in front of the crown, which it also encircles. At left side is a black ostrich feather. The *brides* (of brown silk) start from the group of bows already named. **MADAME ANDREE.**

No. 11. **CHAPEAU** of straw; on the front portion of brim are two loops of pink ribbon, edged at one side by black ribbon: a band of pink is carried round the crown, and at back is a large group of loops of the ribbon edged by black, which also forms a knot; from these bows starts a thick trail of foliage. The *brides* are of pink ribbon, edged at one side by black. **MADAME BONDY.**

No. 12. **CAP** of white muslin and lace: the crown which is soft, is of muslin and is surrounded by a double frill of the lace, forming in front a single upright frill and narrow edging, finished by a *riching* of straw-colored silk: at right side is a group of bows of bright blue ribbon, which also forms the strings.

SOCIAL SKETCHES.

No. 1. OUR FRIEND PYKRUST.

(Continued from our last.)

On the next Monday and Tuesday the L. P. D. C. cart passed our house several times, but stayed not. Wednesday morning came. The L. P. D. C. cart stopped. A parcel! Yes,—but as I looked at it, I was fain to confess that I had never seen the poets packed with straw in a hamper, therefore it could hardly be Byron and Wordsworth.

My surmises were too correct. The homely hamper was from my godmother in Surrey, and contained fruit and vegetables.

That evening brought home Florence and Charlie. When the baby, who was tired and troublesome, was in bed, we sat down to dinner. So much had to be said concerning the health of mother and child, the advantages of the trip, and the pleasure of coming home, that dinner was nearly over before Charles reverted to the subject of our late visitor.

"Well, Lisa," said he, "where are the complete editions of Byron and Wordsworth? I am dying to see them."

"They have not come yet."

Charles laughed, Florence laughed, but I grew despairing. Was Captain Pykrust going to resemble Jonas Sanders in another point than that of similarity of countenance?

"I told Florence about the pearls," said Charles.

"And the Indian shawl," added Florence.

"Well" said I, taking heart, "you believe he will bring her something, don't you?"

"Yes," laughed Charles, "as much as he sent me the thousand and one things he promised when we were at Idleberg, and in the Alexandrina's. Bah! Pykrust's promises are made to be broken."

An alarming outcry from the nursery here demanded our attention, and the discussion ended.

Just before dinner next evening, Captain Pykrust was announced. He entered the room, saying to Charles,

"Didn't expect to see me, did you, old boy?"

Charles introduced his wife, and the grave humility of Captain Pykrust's manner was impressive.

"I thought you were to sail yesterday," said Charles, when general greetings were over.

"Well the fact is, I have offered to join the Bosnian army, and have just come from the committee, who gave me a commission and a

letter of recommendation to head-quarters. Let me see," he continued searching his pockets. "I must have dropped the packet in the cab. Dear me! how unfortunate. Well, I must advertise for it."

We were concerned at his loss, but he treated it lightly, (doubtless out of consideration for us.) Florence then invited him to remain to dinner, with which request he complied, after many apologies for his morning dress.

When seated at dinner, Captain Pykrust addressed to my sister some common-place remarks in a highly-polished, respectful style, inducing her admiration of his manners. During these remarks a German band was heard in the quiet road.

"Do you like music, Madam?" enquired the Captain.

"Very much," replied Florence, while Charles, eager to praise his wife, added,

"Mrs. Mivens is an accomplished musician, and plays the harp and the piano."

"Indeed! Do you go often to the Opera, Madam?"

"Not very often," replied Florence with a mildly-reproachful look at her husband,

"Then, madam, permit me the honor of sending you three tickets for *La Somnambula* on Saturday evening. They were given to me by a friend, but as I cannot use them, they will be wasted, unless you are good enough to accept them."

Florence was delighted, and thanked him warmly.

I was pleased to see that in spite of her prejudices, she was beginning to believe in him. My mind, reverting to Byron and Wordsworth, became relieved and re-established.

Conversation never languished, and we were all inspired by the captain's tales of land and sea. One anecdote followed another, each more startling or amusing than its predecessor. Our visitor praised the dishes, but never failed to add some addition or alteration to each, and in most cases he promised to send the ingredients required on the morrow.

During the only pause in the conversation, which occurred quite at the end of the meal, Captain Pykrust remarked Charles' studs.

"Why, old fellow! they are the same you used to wear years ago," he said in surprise.

"Yes," replied Charles, "I don't go in much for jewellery."

"But," said the captain eagerly, "I have a splendid set of studs and sleeve-links in pure African gold, most beautifully made by a native. Do me the pleasure of accepting them in mem-

ory of *Auld Lang Syne*."

"Thank you," said Charles quietly. There was a strange want of enthusiasm in his manner, but our visitor did not remark it, and continued,

"They were presented to me by the mess of the Zanzibar Irregulars, but I never valued them in the slightest degree. I hated the post, in fact; drilling those terrible natives was an awful bore. I assure you, madam, that the treadmill would have been luxurious ease in comparison. I laboured like a slave for three months, and could never even make them stand at ease properly."

This seemed a terrible thing to Florence and myself, and we sympathised with our guest, but Charles seemed to find much amusement in the idea, for he laughed immoderately.

Dessert being on the table, a diversion was made by the advent of baby, and the captain devoted himself to that young person with praiseworthy attention.

"Madam," he said to Florence, "this is a singularly beautiful child. I really must really repeat my congratulations to dear old Charlie there."

Charlie smiled his thanks, and snapped his fingers at his firstborn, who thereupon desired to forsake his mother, and go to his father. This desire being complied with, Captain Pykrust again addressed Florence.

"My dear Mrs. Mivens, you must allow me to send that beautiful child a string of Oriental pearls which I have at home. They were given to me with other articles of jewellery by the Sultan of Kashgar, during the week in which I supplied the place of his native private secretary, then seriously ill."

Florence colored with pleasure, but Charles, whose voice sounded gruff because baby was burrowing in his whiskers, remarked,

"But this boy can't wear beads, Pykrust, not being the offspring of a noble savage."

"My dear old fellow, what a muff I am. Will you pardon me, madam, and allow me to substitute for my clumsy choice a pelisse of Russian sable?"

"Oh! I couldn't think of accepting such an expensive"—

"Cost me nothing, madam, I assure you. It came into my possession in this way.—I had the good fortune to save from a fire at Moscow, the infant son of Count Dormidoff. The child was wrapped in this pelisse, and the grateful parents insisted on my accepting it, accompanying the gift by a purse of gold; which of course I declined."

I strove in vain to see Charlie's face during this brief narrative, but it was persistently bent over the baby, who ruthlessly tangled the paternal beard.

"I will send the mantle by special messenger to-morrow," concluded Captain Pykrust.

"Mantle!" said Florence, "I beg your pardon, I thought you said a pelisse, Captain Pykrust."

"Ah! to be sure—pelisse, it's all the same."

"Of course it is," remarked Charles, "we know that."

A dreadful doubt was forming in my mind. Were these promises only made to be broken? Did Captain Pykrust possess Byron and Wordsworth, cashmere shawls, tickets for the opera, table decorations, Cingalese pepper, superfine curry powder, unpronounceable Swiss cheese, green curaçoa, African gold jewellery, Oriental pearls and sable pelisses? Or did these things—as belonging to him—exist only in his vivid imagination?

In short, in Audrey's words to Touchstone, "Was he a true thing?" or the most feigning man in the world?

"If he should promise anything more to-night," I thought, "I shall not be able to bear it."

Charles asked our guest's opinion of the claret.

"Very good," was the critical answer, "but in confidence now, Charles, what did you pay for it?"

Charles informed him.

"You were robbed then. Now I am going to France next week—"

("Is it a true thing?" thought I. "He said he was going to India last week, to Bosnia two hours ago, and now he is going to France.")

"I am going to lay down a cellar of wine at my mother's, and you must let me send you a few dozen."

"I know you are a good judge of wine," said Charlie, "but I could not think of accepting your offer as a present. If you will be at the trouble of choosing some for me—"

"My dear fellow, the wine shall be sent to you, but it must be as a gift."

Charles shrugged his shoulders, and in the pause Florence and I left the room.

Later in the evening, when our guest was leaving, Charles remarked,

"By the bye, captain, give my kind regards to Mrs. Pykrust." The captain started. "Your mother I mean."

"Delighted to do so."

"And may I ask for her address? I sup-

pose you are staying with her?"

"Yes, at present, but I am looking out for a house."

"I thought you were going to Bosnia or France," said I, rather grimly.

"Shortly, Miss Brown. I have business to arrange first."

"Meanwhile," said Charles, "let me have Mrs. Pykrust's address. Mrs. Mivens will like to call upon her."

"You are awfully good, dear old boy, but the fact is, my mother receives no company. I will name it to her however, and she shall write to Mrs. Mivens. Good-night, good-night."

(To be concluded in our next.)

RENUNCIATION.

I may not kiss thy face, my lost and dear,
Nor look with olden freedom in thy face,
But o'er our dead love's corse, across its bier,
Thou holdest out one little branch of grace.
I have forgone the touch of love, but still,
The calmer clasp of friendship may be mine;
And close heart-ties with thee and thine shall fill
My empty life most fully: I resign
My throne so firmly builded in thy heart,
The crown of love I thought to wear always,
My working place beside thee, and my part
To soothe and comfort thee in evil days.
My claim upon thy thoughts, and ah! my right
To buckle on thine armour for the fight.

I put them by as joys no longer mine;
My harvest-field is bare and very bleak,
My cup is emptied early of its wine,
Love's scarlet roses fade upon my cheek.
It is no dream, the which, when I awake
I shall relate to thee, and feel thy kiss
Fall softly after hearing it, to make
My heart yet surer of its cherished bliss.
I know that soft caress and tender touch
Can never pass from thee to me again,
I grieve thee,—as I love thee,—overmuch,
And yet I would have died to save thee pain.
But since my love doth only fill thy cup
With woe I cannot heal,—I give thee up.

The Theatres.

At HER MAJESTY'S the principal event has been the debut of the new soprano, Mdlle. Etelka Gerster, whose voice is remarkable for its compass, purity and sweetness. Her first appearance was made as *Amina* in Bellini's delightful opera, *La Sonnambula*. Mr. Mapleson has great cause for congratulation in having secured such a genuine artiste. *The Lyons Mail* with Mr. Henry Irving and Miss Isabel Bateman in the principal parts, continues a great attraction at the LYCEUM. The French Plays at the GAIETY are much appreciated and well attended. Mr. Byron's celebrated comedy *Old Soldiers* is meeting with much encouragement at the STRAND. A new dramatic version of *Lady Audley's Secret*, written by Mr. Robert Walters, has been brought out at the OLYMPIC; it is supplemented by a *petite drama* in one act, by Mr. Henry Neville, entitled *The Violin Maker of Cremona*.



Septembre 1877

Le Monde Élegant

Paris



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Plat 2

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Plate 3



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Plaque

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

NO. 645.

SEPTEMBER, 1877.

VOL. 54.

Observations

ON LONDON AND PARISIAN FASHIONS.

In the present Number, according to our usual custom in September, we place before our readers a series of Costumes, showing the styles that will be most fashionable for the ensuing Autumn season. They are selected from the latest productions of the best Parisian *Artistes des Modes*.

It will be seen at a glance that the Costumes represented on our plates are all developments of the forms that have prevailed during the Summer season, modified, improved, and adapted for Autumn wear, and for heavier materials. The difference of style from last year is very marked, as our readers will at once perceive by glancing at our Number for September, 1876.

The most striking tendencies of the present fashion may be described in a few words:—skirts plainer, bouffants disappearing; great variety and freedom in the looping up or draping of upper skirts, Polonaises, or Tuniques;—Pelisses longer and either tight-fitting, or slightly defining the figure, never falling loosely;—Cloth of various kinds more fashionable than velvet for Paletots, Pelisses, Casaques, &c.;—Woollen materials of various kinds are more fashionable for dresses than silks.

The manufacturers are preparing a great variety of new and elegant Woollen materials for Autumn and Winter;—*Matelassés*, Naps, Vigognes, Cheviots, &c, for Paletots and Pelisses; and for dresses and Costumes, soft warm textures in plain colors, *Brochés*, Chinees, and mixtures; some new silk mixtures are very elegant.

The amount of fulness in dress skirts tends to diminish more and more; in the latest styles even the back breadths are more or less gored at the top, and this form is admirably adapted for the heavier woollen materials.

The *Corsage Cuirasse* seems to be gradually going out of favor, and as the season advances

may perhaps be replaced by the Basquine with waistbelt. The back of the Corsage is often lengthened as shown on the second figure of plate 4, and by our first full-sized pattern for last month. This style is called the *Basque Habit*, or the *Habit Directoire*.

The Robe Princesse is more fashionable than ever; it is made very long at front, plain at front and sides, while at back the fulness does not commence at the waist, but considerably below it, starting from beneath a scarf, or some other arrangement of drapery.

Upper skirts are now often made to form two square *tabliers*, one at back, and one at front, as shown by figs. 3 of plate 1 and 2. This style is well suited to be worn with the plain long skirted Pelisses that are coming into Fashion.

Sleeves for outdoor wear are usually of the Coat form, more or less trimmed at wrists, where they are made a little wider than last season. The increasing taste for long mittens, will probably cause sleeves to be made of elbow length for home or indoor *Toilette*.

For the early part of the Autumn, thin black cloth will be the favorite material for Ladies' Paletots, Pelisses, &c. The changes in form from last year are that they are cut longer and with very little fulness; they may be made to fit tightly, like fig. 3 of plate 1, but there are strong indications of a growing taste for what is called the *demi-collant* or half tight-fitting shape, which defines the figure gracefully, without fitting perfectly close. This style looks well on nearly all figures, and for this reason will probably come very rapidly into favor.

A very fashionable form of Pelisse is that shown by our full-sized pattern, and by fig. 3, of plate 2. It gives the greatest length of skirt that has as yet been adopted for Pelisses. It defines the figure without fitting quite tightly.

A novel style of Paletot trimmed *en Breton*, is shown by fig. 1 of plate 1.

In Evening Dresses the latest novelty is the Robe Princesse, with Watteau pleats at the back, shown on fig. 3 of plate 3. The tendency is for Evening Corsages not to open so low.

A very elegant Dinner Toilette is shown on fig. 2 of plate 3: the *Peplum Corsage* with its points at front, sides, and back of *basques*, and the combination of pink silk and rich black lace, gives the costume a very *distingué* appearance.

There is little or no change in the form of Hats and Bonnets; they are small rather than large, and are nearly always worn at the back of the head. They are elegantly, but not profusely trimmed.

The series of Autumn and Winter Costumes will be continued in our October No. The best Parisian *Artistes des Modes* are now busily engaged in the production of elegant novelties for the season, the choicest of which will appear in this Magazine at least a month earlier than in any other publication.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING PROMENADE COSTUME.

Fig. 1.—Dress of light green striped Mohair. The skirt is trimmed by a broad flounce, the bottom of which is hollowed out in tabs and vandykes and bound by green silk of a slightly darker shade than the dress, and the flounce is put on with a double upright heading similarly bound. Tight-fitting *Pelisse* of black cloth, the front is deeper than the sides and back, and is arranged to form a *Plastron Breton* edged at sides by bands of narrow velvet ribbon, studded by buttons, and finished at the bottom by an embroidered band of silk and velvet, accompanied by tassel-fringe: the embroidered band is surmounted by an *arabesque* in embroidery. The *Plastron* is finished on the chest by an embroidered band and an *arabesque*, and the narrow side-bands of velvet are continued across the shoulders and round the back of neck. The garment is edged at sides and back by tassel-fringe headed by an embroidered band (see back view on page 5). The sleeves have fancy cuffs formed by narrow bands of velvet ribbon with buttons, and by bands of embroidery. Hat of black straw and of green silk, with bows of pale Havannah silk.

This *Pelisse* may be cut from our full-sized pattern for November last, by adding the "plastron" in front of chest.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes and *veste en suite* of dove-colored cashmere, with trimmings of brown silk. The bottom of under-skirt is trimmed by a fluted flounce of the silk headed by a double frill, the flounce becomes deeper at back of skirt where the flutings also are larger. The upper skirt is edged by a narrow fluted frill of silk, the back portion is deep and round

and is enclosed at sides by *revers*, graduated in width and edged by narrow fluted silk frills accompanied by buttons of the same silk: the front and sides of skirt are edged by the narrow frill of silk, and are arranged to form a succession of oblique folds, which slope up from each side to the centre. The *veste* is very deep and forms points at the sides; it is finished by flat folds, and is edged by a narrow fluted frill of brown silk: in each side point is a knot of cashmere with a loop and end of brown ribbon. At right side is a fancy pocket finished by brown silk. The neck is ornamented by an upright frill of silk with a folded band and knotted ends of cashmere: the sleeves have fancy cuffs trimmed by frills and bows of the brown silk. Hat of black straw trimmed with pale Havannah silk.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of striped lavender silk: the front of underskirt is plain and the back forms fixed fluted pleats from the waist. The upperskirt is cut open at sides, forming two square-shaped pieces each edged by a fluted frill headed by a *biais* band, the back is very slightly *bouffante*. Tight-fitting *Pelisse* of black cloth: the skirt is edged by a frill of black lace headed by a *biais* band having at each side a *rouleau*. The front forms a *gilet* enclosed by frills of lace with *rouleaux*, which start from groups of bows and ends of ribbon placed at the sides, the bottom edge of *gilet* is formed by a frill of lace, above which the garment is closed by buttons. The top of *corsage* is covered by a collar, square at back and slightly pointed in front; it is edged by a lace frill headed by a *rouleau* and is finished by two loops in front: the sleeves have deep fancy cuffs similarly trimmed. A pointed Jockey is imitated at back by a frill of lace with a *rouleau*, and at each side-seam is a button. Chapeau of straw, with soft crown of lavender silk, and a garland of pale green leaves. For back view see page 5.

These Costumes are from the MAGAZIN DU LOUVRE.

This *Pelisse* is similar in form to the second full-sized pattern for April last: to make use of that pattern, the skirt must be lengthened considerably all round, the bottom of armhole must be hollowed out about half an inch, and there must be $\frac{3}{4}$ of an inch extra width allowed all along the front edge, all down the middle of back, and all along the seam under the arm.

PLATE THE SECOND.

COSTUME FOR A LITTLE GIRL.

Fig. 1.—Dress of light striped Mohair. The skirt is finished by a small flounce headed by an upright frill. The *Paletot* is of thin striped cloth, of a rather lighter shade than the dress, it extends nearly to the bottom of dress skirt, is bound by brown silk, and is drawn in at the waist by a belt similarly bound. The garment closes at left side of front by four tabs bound by brown silk, the sides of

opening being slightly sloped away from the lowest of the tabs. The Paletot sleeves are short and are bound by brown silk; and beneath them appear the dress sleeves which are finished at wrists by *rouleaux* of brown silk. For back view see page 5.

The second full-sized pattern for February last may be used for cutting this *Pelisse*; the fronts must be made to fasten at the sides and the skirt must be considerably lengthened at the bottom. MAGAZIN DE LA PAIX.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Under-skirt and Polonaise à *gilet* of lavender Poplin. The under skirt is trimmed at bottom by a narrow *fluted* flounce partially covered by a broader flounce with an upright heading, above which is a *fluted* frill. The Polonaise skirt is cut up at sides, the front portion being caught up to form a draped *tablier*: the back of skirt is square-shaped and is arranged *en bouffant*; the whole is edged by a tassel fringe headed by a *rouleau*. The front of *corsage* is closed by a row of buttons, and is trimmed by *rouleaux* which also cross the front in a festooned shape, forming the bottom of *gilet*, finished by tassel-fringe. The *corsage* is slightly open *en cœur* and is finished by a pointed collar edged by a very narrow frill with a *rouleau* and loops of silk in front. The sleeves have fancy cuffs imitated by *rouleaux* and narrow frills. Chapeau of lavender silk: the inside is covered by black velvet. For back view see page 5. MADAME BREANT CASTEL.

The first full-sized pattern for June last will serve as a base for cutting this Polonaise, by lengthening it all round the bottom.

PROMENADE COSTUME.

Fig. 3.—Dress à *deux jupes* of brown cashmere. The under-skirt is trimmed at bottom by a flounce headed by a broad band edged at each side by a pleated frill. The upper skirt is slightly hollowed out at sides, both back and front fall square and are edged by a narrow pleated frill headed by a band of woven trimming of two shades of brown; this band continuing up the edges of side openings. *Pelisse* of thin black cloth; the whole length of front is closed by buttons: in the centre of back skirt is an opening which is closed by buttons, the outer edge being bound by black silk and finished by a narrow *rouleau* of the same material, the bottom of the garment also is finished by black silk. The side pieces of back are trimmed by tassel-fringe with a deep heading of *passementerie*, and at a certain distance above, are bands of *passementerie*. At left side of front is a deep square pocket finished by the fancy fringe. The sleeves and top of *corsage* are trimmed by the *passementerie*. Chapeau of black corded silk, with a brown feather and flowers. For front view see page 5. GRANDS MAGASINS DE LA PAIX.

We give the full-sized pattern of this *Pelisse*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress of white muslin and of maize

colored silk. The back of skirt is arranged in a fixed pleat, terminated by flounces of muslin and a *fluted* flounce of maize silk headed by three frills of white lace and a *rûche* of muslin, the centre of pleat is ornamented by a trail of maize and scarlet flowers with foliage. The front and sides of skirt are trimmed at bottom by a flounce of muslin headed by one of maize silk; and the skirt is crossed obliquely by two draped scarves of the silk which start at right side from a *revers* of silk which extends the whole length of the skirt; the lower piece is edged by a flounce of white lace, and both are terminated by short lappet-ends, at left side (for front view see page 5.) The *corsage* has deep round *basques* edged by a frill of white lace, above which is a *biais* band of muslin having at each side a *rouleau* of maize silk. At back is a space filled in by maize silk and laced across: the top is trimmed *en berth* by draped bands of muslin and of silk; the sleeves are formed of similar bands, and are with the *corsage* ornamented by scarlet and maize-colored flowers. MADAME BREANT CASTEL.

The full-sized pattern of this *corsage* was given in June last.

DINNER TOILETTE.

Fig. 2.—Dress à *deux jupes* of rose-colored silk and of black lace. The under skirt and *corsage* are of the silk: the bottom of skirt is trimmed at the back by two flounces, surmounted by a double upright frill: the front is finished by a *fluted* flounce nearly covered by one which has but little fulness, and is ornamented by a chain of tabs finished by frills of black lace: the upperskirt is of black lace and is edged by a flounce headed by a band of rose silk, the skirt is open at left side, where the bottom portion is gathered up and fastened by loops of rose-colored silk, beneath which appears a lappet end of lace edged by a frill. The *corsage* has *basques*, and forms points at back and sides and also at front, where it is laced across: it is edged by a frill of black lace headed by a *biais* band. The top is open *en cœur* and is finished by draped *revers* edged by a black lace frill. On the chest is a group of flowers and a lace lappet. The sleeves are loose and are finished just below the elbows by broad bands edged by frills of black and of white lace. For back view see page 5. MAGAZIN DE LA PAIX.

This *corsage* may be cut from the second pattern given in our Number for August 1876, by lengthening the points of *basques*, and opening the top of front *en cœur*.

BALL COSTUME.

Fig. 3.—Dress à *trois jupes* of white muslin: the underskirt is trimmed by three flounces; the second skirt is caught up at sides, and forms a draped *tablier* edged by a flounce of white lace, the back falling *en bouffant*: the third or upper skirt and the *corsage* are cut in one à la *Princesse*; the skirt forms a draped *tablier* edged by a lace flounce; it is gathered up near the back and fastened to a piece of muslin arranged in perpendicular folds which are continued along the back of *corsage*. At

the base of the folded piece of muslin are loops and ends of blue ribbon, by which the second skirt also is trimmed. The front of skirt is ornamented by *papillon* bows of the ribbon; the top of *corsage* forms both at back and front, an open square finished by pointed *revers* arranged in folds and edged by frills of narrow lace: the sleeves form puffs edged by similar frills. For front view see page 5. MADAME BREANT CASTEL.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of Oxford blue poplin with fringe and silk of a lighter shade. At the bottom of under skirt is a flounce, composed of plain pieces of poplin alternated by groups of fluted pleats of the silk; the flounce is headed by a band of silk with a narrow upright frill arranged like the flounce. The upperskirt and *corsage* are cut à la Princesse, the back of skirt forms a draped point edged by fringe and surrounded by bands and loops of the silk, above which are two perpendicular rows of buttons placed close to the side seams. The front of skirt forms a deep round *tablier*, the side seams being gathered into those of the back; the *tablier* is edged by fringe and at right side is a fancy pocket finished by loops and ends of silk. The front closes by buttons, and the upper portion of *corsage* is covered by a draped *Pelerine* of the Poplin edged by fringe and having in front lappet ends similarly finished. The sleeves have pointed cuffs trimmed by fringe. Chapeau of black chip trimmed by blue ribbon and flowers. For back view see page 5.

MAGAZIN DE LA PAIX.

This *Polonaise* may be cut from the first pattern for March last, by lengthening the skirt all round. The pattern of scarf *Mantelet* was given in July last.

TOILETTE FOR

THE CARRIAGE OR THE PROMENADE.

Fig. 2.—Costume of light Havannah striped Mohair with trimmings of silk of a darker shade of brown. The bottom of the skirt is trimmed by a fluted flounce of the silk, with a narrow upright heading. The front of skirt is trimmed by a similar frill headed by a *biais* band of the mohair edged by *rouleaux* of silk, and arranged to represent a square *tablier*, which is partially covered by a round draped *tablier* gathered up at left side, the right side falling as low as the top of the flounce of brown silk; this *tablier* is edged by a *biais* band, with *rouleaux* of silk. The *veste* wraps over in front, from right to left, and closes by a double row of buttons. The front forms a deep *basque*, and the sides and back are very much prolonged, forming a deep square *basque-habit* which touches the top of the silk flounce already described: the centre of back is trimmed to represent an opening closed by buttons: the skirt portion is edged by a frill of the silk headed by a *biais* band of mohair, edged by *rouleaux* and extending nearly to the sides of waist; the

front portion is edged by a similar band: the front of *corsage* is ornamented by *revers* of brown silk and the sleeves have fancy cuffs of the same material. Chapeau of pale yellow silk.

This *corsage* can be cut from our first full-sized pattern for last month, by lengthening the back and sides of skirt as shown on the engraving, and widening the fronts so as to make them double instead of single-breasted.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of peach colored silk: the underskirt is trimmed by a broad flounce headed by an upright frill and a *biais* band. The sides of upperskirt are gathered up and fixed by a band of silk terminated by bows, thus the front forms a round draped *tablier*, and the back falls in a draped point. Tight-fitting *Casaque* of black silk, the front closes by buttons obliquely from right to left, forming a point at right side of the chest. The skirt is round both at front and back and is finished by a narrow fluted frill headed by a *biais* band, which is continued along the edge of the oblique opening already described. The lower portions of side-pieces are continued under the back skirt, which is shorter and forms a *basque-habit* ornamented by tabs imitating pockets, and edged by fluted frills which are continued along the skirt to the extremity. Loops and ends of ribbon start from beneath the *basque-habit*. Chapeau of light brown silk, with a *ruche* of black silk and bows and ends of pink ribbon.

We give the full-sized pattern of this elegant *Pelisse*. MAISON OLLIVIER.

PLATE THE FIFTH.

No. 1. CHAPEAU of black chip trimmed by white ostrich feathers and pale yellow ribbon: inside the front is a narrow fluting of white muslin. MADAME ANDREE.

No. 2. CHAPEAU of fine straw with a soft crown of black silk. Inside the brim is a fluting of white muslin, the front and sides are ornamented by bands and bows of black ribbon, and the crown is partially covered by a straw-colored ostrich feather which starts from a wing at left side of front. At back are bows and a floating end of silk. MESOMS. BRIE ET GEOFRAIN.

No. 3. Chapeau of grey straw: the edge of brim is turned up and bound by pale blue silk, and the crown is surrounded by a draped band of silk of a deeper blue; at back is an *eventail* accompanied by loops and ends, and enclosed by a band which terminates in floating ends; the whole is of similar silk. At left side of front is an *ecru* ostrich feather, and the inside is trimmed by a fluted frill of white muslin. MADAME ANDREE.

No. 4. CAP of white muslin and lace: the crown forms a puff of muslin and is enclosed by a fluted frill edged by narrow lace and headed by a draped band of rose-colored silk: at right side are bows and ends of the silk, which also forms *brides*. MAISON LESIRE.

No. 5. CHAPEAU of rice straw with trimmings of Havannah ribbon, white lace, and small *cerise* flowers: the front is trimmed by a garland of the flowers with a double frill of lace, and the crown is partially covered by a group of large bows and long floating ends of ribbon. The brim is edged at sides and back by a fluted frill of the ribbon which forms an *eventail* at (Continued on page 6.)

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

back headed by a spray of flowers: the crown is encircled by a draped band of ribbon. MADAME BONDY.

No. 6. CHAPEAU of straw trimmed by black velvet ribbon, corn-flowers and a small white ostrich feather. MADAME ANDRÉE.

No. 7. CHEMISSETTE of thick white muslin, to be worn with a dress slightly open *en cœur*: it has deep round revers finished by a fluted frill of muslin edged by lace, and it wraps over from right to left, and closes by three buttons, the edge being finished by the narrow lace. The revers are partially covered by a pointed collar. MAISON CAPRICE.

No. 8. SLEEVE belonging to the Chemisette (No. 7.) It is gathered at top and at wrists and the cuff is finished in accordance with the revers of Chemisette.

No. 9. CAPOTE of grey silk: the brim is finished by a narrow band of pale yellow silk, and is edged by a fluted frill of muslin. The bows and ends are finished by the bands of pale yellow silk, and at right side towards the back, are two tufts of yellow flowers. MESDAMES BRIE ET GEOFFRIN.

No. 10. CHAPEAU of fine straw with draped bands and bows of black crepe *lisse*. The front bows are fixed by a buckle, and those at back are terminated by lappet ends. At right side is a white ostrich feather, and the inside is trimmed by a frill of muslin. MESDAMES BRIE ET GEOFFRIN.

No. 11. CHAPEAU of brown straw: the brim is turned up at front and sides, and the inside of front is trimmed by small yellow flowers. In front of crown are large bows of brown silk, a draped band of which is carried round the crown and also forms a floating end at left side. MADAME BONDY.

No. 12. Morning CAP of white muslin: the crown forms an elongated puff, and in front is a double frill of white lace, having in the centre a band of blue ribbon with a group of bows: the crown is crossed by a twisted band of similar ribbon accompanied by bows, and there are strings of the same. MAISON LESIRE.

SOCIAL SKETCHES.

NO. I. OUR FRIEND PYKRUST.

(Concluded from our last.)

When Charles returned to the drawing-room after his friend's departure, he said,

"I think Pykrust is in earnest about the wine, but of course I shall insist upon paying for it."

"Quite right, dear," assented Florence, "we could not otherwise accept the pelisse."

"Florence," laughed her husband, "you will never see that pelisse."

"Oh Charlie! he could never promise anything for the dear child and not keep his word. As to the other things, I daresay they are myths like Lisa's books."

"I believe," said I tartly, "that he will not send anything."

Doubt had the more speedily obtained with me because of my former trustfulness; I was now a fervent unbeliever in the florid Captain, and I felt soured by the conversion.

"I do not believe," I continued viciously, "that he has any tobacco-plantation in Ceylon,

for I don't think tobacco grows there: he is more likely to have left a wife and family behind him. Did you see him start when you asked for Mrs. Pykrust?"

My hearers laughed, and Charlie said, "Lisa, would you believe in him if he offered you his hand and heart?"

"No," said I stoutly, "for I feel sure he has neither to give."

Two days passed, and I watched my sister's furtive expectation of the pelisse with a keen remembrance of my own vigil on behalf of Byron and Wordsworth. The third day brought a letter for Charles.

Streatham.

Dear old Boy,

Clear a place in your cellar. The wine is on the road. When I see you again I shall have a plan to propose for our meeting next year in Germany, where, if agreeable to yourself and the ladies, I shall expect you to be my guests. With kindest regards,

Ever yours,

A. Pykrust.

C. Mivens, Esq."

"I don't believe it," cried Florence, "you see he never mentions the pelisse."

"Nor Byron, nor Wordsworth," said I.

"Nor the Cingalese pepper, nor the super-fine curry powder," said Charles.

"I never expected *them*," said Florence, contemptuously, "but baby's pelisse!"

"Then," interrupted Charles, "you do not think the wine will come?"

"No," said I, "unless you go to Germany as he proposes, and buy some for yourself."

The subject was discussed, and after a few candid confessions, we found the case stood thus:—

Charles had believed in the promise of wine and nothing more; Florence in the offer of baby's pelisse, and nothing more: I had been convinced of the certainty of receiving Byron and Wordsworth, and nothing more. Our consultation tended to prove that each article of belief had exploded, and was replaced by an utter want of faith in our friend Pykrust.

Whereupon the subject was dismissed, and as several weeks passed without news of our unreliable friend, we abandoned the habit of pleasantly rallying each other about the expected presents.

One afternoon before Charles returned from town, a letter was brought for Florence, bearing the Bonn postmark. Being opened, its contents, (which were written in a cramped,

foreign style) proved surprising. It ran thus,—

"Madam,

I must first apologise for this intrusion, which is only warranted by my painful position. I have frequently heard my husband, Captain Pykrust, speak of Mr. Mivens as an old friend. He told me that during his last visit to England, he was introduced to you, and he spoke highly of your amiable character. I wish to ask if you could among your circle, (which I hear from my husband is very wide and influential), recommend me as willing to undertake the care of two or three English boys to educate with my own little ones. My terms would be moderate, and I can offer satisfactory references as to my position. As I was a governess in England before my marriage, I do not doubt I shall be able to discharge my duties efficiently. I should feel hesitation in applying to you, madam, but that stress of circumstances compels me to take a step which otherwise would not be warranted. Since Captain Pykrust left the Austrian army, he has been unable to procure employment suited to his taste, and his unsettled life in consequence obliges me to endeavour to support my children, however humbly, by my own exertions.

Trusting you will pardon this intrusion, I remain,

Madam,

Sincerely yours,

FREDERICA PYKRUST."

"Well!" said Florence looking at me.

"Well!" said I, more faintly, looking at Florence.

"What is well?" asked Charles entering the room.

Florence gave him the letter: after reading it, he said.

"My dear girls, how astonished you look, I do not feel surprised."

"Certainly," said I, "you suspected him from the first. I remember you taking a blank cheque and a sovereign to Hastings lest he should want to borrow ten pounds."

"And did he want to borrow ten pounds?" asked Florence. Charlie colored slightly and laughed.

"Well," said he, "I must tell you, even if Florence scolds. He did want to borrow then and since."

"But you have not lent him anything?" asked my careful sister.

"I'm afraid I have. When he dined here, he wanted to borrow a few hundreds on his tobacco plantation in Ceylon."

"Oh, Charlie!" we cried in horror.

"Wait; of course I told him that was impossible, but I finally lent him ten — on the tobacco plantations of course,—in which I have now a share"—

There was something so ridiculous in Charlie's look, and in the whole affair, that we all fell to laughing, with which laughter our vexation was dismissed.

The next day Florence exerted all her powers to find little English boys who were languishing for a continental education. She was so far successful that in a few weeks Mrs. Pykrust wrote a warm letter of thanks, and assured her of her perfect security, and hope of the future.

Here I should have concluded, but I must record the fact that last week Charles received a letter from Captain Pykrust. The postmarks were numerous but illegible, and the letter itself was dated with vague grandeur, "Peru."

It ran as follows—

"My dear Charles,

I am sending to you and Mrs. Mivens a present of an *epergne* in silver, made under my own instructions by a clever native workman. Also a silver necklet for Miss Brown, and a cup for the dear child, if you will all do me the favor of accepting these trifles. I came out here quite suddenly—I am such a bird of passage, you know—and happened to invest a few hundreds in a piece of land, which turned out to have silver in it. I shall get the mine into thorough working order, and then probably shall return to the old country, when I shall hope to see you all well. With kindest regards,

Ever yours,

A. PYKRUST.

P. S. Please give my best thanks to Mrs. Mivens for her kindness to my wife, but assure her that it was quite unnecessary. It is a mania with Mrs. Pykrust to imagine that she and the children will soon be destitute. Odd, isn't it?"

This letter caused great amusement to Charles and Florence, but in my mind it aroused the old doubt: I find myself pondering over our friend Pykrust and his promises, and again I say with Audrey, "Is it a true thing?"

H. S.

THE SPIRIT'S HOMES.

My soul hath a home wherein to dwell,
 A home it hath loved both long and well,
 'Twas built for its use and left in trust,
 By hearts now passionless, hands now dust,
 The bards of old with their magic song
 Of lady bright, and of warrior strong;
 The sculptor's chisel, the painter's art,
 And the minstrel's witchery bear their part;
 While a place with the grand old dead to share,
 Rich fancies of living genius bear
 Their grace and beauty of thought and tone,
 To the home where my spirit feasts alone.

Yet a dearer home my spirit hath,
 A mansion raised on love's flowery path.
 Affection laid its foundation sure,
 Therefore the structure shall aye endure:
 And thither my soul when worn and sad,
 Retires in a moment, and all is glad;
 There loving words and eloquent looks,
 Are dearer than pictures, songs, or books;
 And the strong true hearts that share life's grief,
 Have sympathy's power to give relief,
 As the lark that carols in Heaven's blue dome,
 My soul is happy in this dear home.

My soul's third home, where its best hopes lie,
 Is that unknown land beyond the sky,
 And when friends have laid in faith and trust,
 Its earthly home with its kindred dust,
 When earth nor pleasure nor woe can give
 When faith with sight hath ceased to strive,
 My soul on its unseen wings shall soar,
 From the dull dark earth it can love no more,
 From the things of time, and change and sense,
 From the world's cold wisdom and influence,
 To the bright abode of spirits blest,
 The home it for years had loved the best.

THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

The full-sized pattern, which we this month present to our subscriber is the SULTANA PELISSE, which is shown on the third figure of our second colored plate. It is nearly close-fitting, and the skirt is very long and quite plain without fulness. The pattern consists of five pieces, front, sidepiece, side of back, back, and upper part of sleeve; all these pieces (the sleeve excepted) are given complete in their full length: in the front the large fish or puff which has to be taken out to define the figure, is marked by pricked lines. The seam which joins the side of back to the back, is marked by two small cuts placed near the shoulder seam. The top or armhole part of the sleeve is given, the lower part may be easily added according to the length required.

The length of skirt here given is that which will be generally adopted during the Autumn; three or four inches more length may be added for ladies above the usual height.

The Theatres.

The advent of Mr. W. G. Wills' new dramatic romance, founded on Sir Walter Scott's novel *Peverel of the Peak*, and entitled, *England in the days of Charles II.*, is looked forward to with a great amount of eagerness. It will be produced at Drury Lane with entirely new scenery by Mr. William Beverley. The revival at the ADELPHI of *The Streets of London* has been well received, as were also the farewell performances of Mr. Joseph Jefferson at the HAYMARKET. At the former house an entirely new melodrama, has been produced. It is written by Mr. Paul Merritt and entitled *The Golden Plough*. The LYCEUM has re-opened with a new play, (adapted by permission of Mr. Wilkie Collins from one of his novels), in which Miss Bateman (Mrs. Crowe) appears. *After Dark* is being well performed at the PRINCESS'S. The GAIETY offers great attractions in a three-act comedy by Mr. Byron, *Weak Woman*, and a burlesque *Bohemian Gyrl* by the same author. *Stolen Kisses* and *The Lion's Tail* continue successfully at the GLOBE, while the VAUDEVILLE retains its old power to charm crowded audiences by the adventures of *Our Boys*.

CONCERTS, &C.

The Promenade Concerts at Covent Garden have commenced for the season, a host of talent having been engaged, to satisfy the ever-increasing public demand for high-class vocal and instrumental music. The directors have retained the services of the eminent *chef d'orchestre*, Signor Arditì, and among other *artistes* engaged is the famous young violinist Mdlle. Pommerenl, who created such a profound sensation at the Philharmonic Society's Concerts during the past season. The orchestra comprises the *élite* of the musical profession, augmented by the band of the Coldstream Guards under the direction of Mr. Fred. Godfrey.

DEPRESSION IN CONTINENTAL TRADE.—Francis Gibson, Importer, 13, Eglinton Street, Glasgow, has just received from Germany a Manufacturer's Stock of Composition Buttons, at half price to realise for cash, for the new style of Ladies' Dresses, in four shades. Two Gross either in one or assorted shades will be sent post free to any address in the United Kingdom on receipt of Post Office Order for 4s. Also large and very fine Sealskins for Ladies' Jackets, 52 by 20 inches, £4 4s. Half Skin without piecing makes a very large sized vest for a Gentleman £3 2s. Hunk Skins 7s. 6d. each, two for a vest 15s. Coney Skins for trimming 4s. each. All the above sent carriage paid on receipt of remittance.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corsage for an Evening Dress.

FEBRUARY.—The new Polish Corsage, and a Pelisse for a little girl.

MARCH.—The Princess Beatrice Corsage a basques, and the Alexandrine Tablier or Upper skirt.

APRIL.—A novel and elegant Pelisse called the Windsor, and the Duchesse Corsage a basques.

MAY.—The Princess Helena Pelisse and a Polonoise for a little girl about ten or eleven years of age.

JUNE.—The Windsor Corsage a Gilet, and the Beatrice Corsage.

JULY.—The Breton Corsage, and the Scarborough Pelrine Mantelet.

AUGUST.—The Alice Basquine, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Deyers & Co. 1, Kelso Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which has been reprinted and will be sent post free for 6 stamps.



October 1877

Le Monde Élegant



October 1877

Plate 2

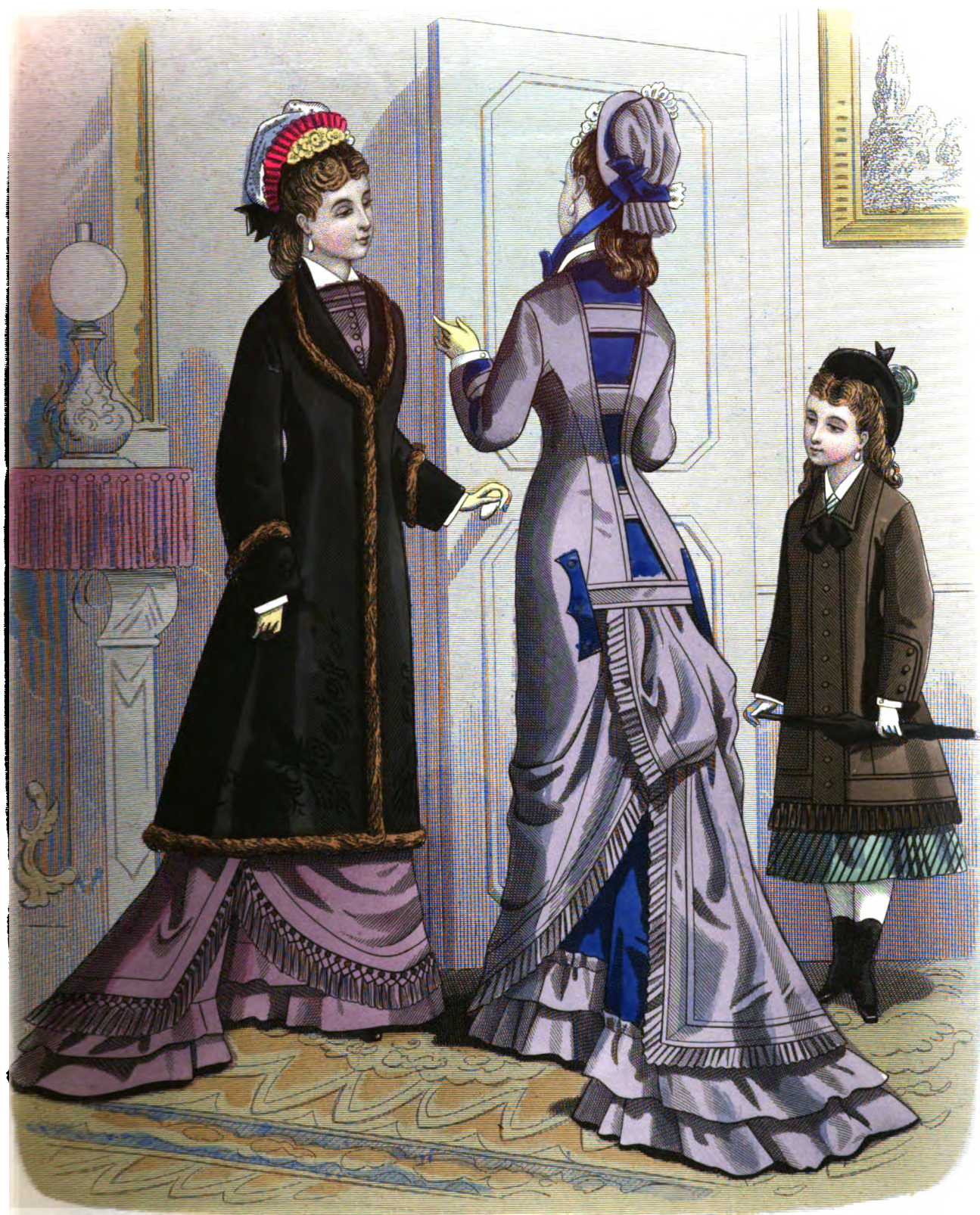
Le Monde Élegant



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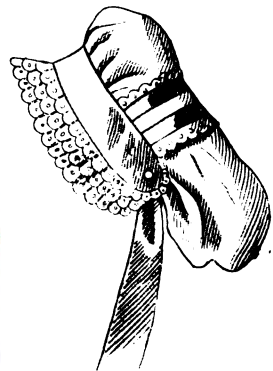
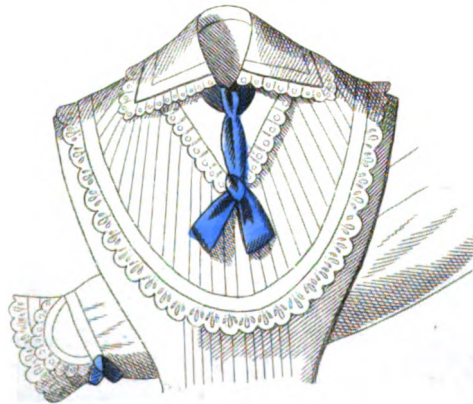
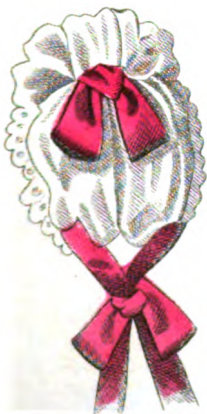
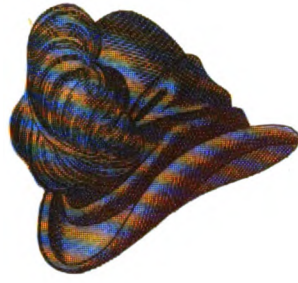
Plate 3



October 1877

Plate 4

Le Monde Élegant



March 1877

Le Monde Élegant

Plate 5

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 646.

OCTOBER, 1877.

VOL. 54

Observations

ON LONDON AND PARISIAN FASHIONS.

At the present season of the year the most important articles of Ladies' Costume are always the Pelisses, Paletots, Mantles, or whatever may each year be the names given to the various fashionable garments for out door wear. The favorite shapes for the present season will be found illustrated in our first, second and fourth plates.

The long skirted Pelisse or Paletot is decidedly the most fashionable style of garment; it may be quite tight-fitting, but there seems to be a general tendency towards the half-tight-fitting style, similar to our first full-sized pattern: a few are made in velvet, but the present taste seems in favor of fancy cloth or *Matelassé*, of very small pattern, such as ribs, checks, lozenges, &c.; these fancy cloths have for the present quite taken the place of the plain cloths. In the trimming of these garments there is a great variety of styles, all of which are indicated in our plates: cut *ruchings* accompanied by narrow *biais* bands form a very elegant and simple kind of trimming: when the cloth is embroidered, as in fig. 1 plate 4, narrow bands of fur form a very appropriate trimming for the edges, but we must not omit to say that fur trimmings are, as a rule, less fashionable than they were a few seasons ago. The richest and perhaps the most fashionable style of trimming is that shown on the 2nd figure of our 1st plate, consisting of a combination of lace, fringe and *passementerie* enriched by jet or steel beads: indeed it seems probable that these beaded trimmings will be in great favor this season. For velvet Pelisses, lace and bands of silk or satin are the most fashionable trimmings.

In Dresses, there is but little to add to the remarks which we made in our last month's Number: for Evening and for Carriage or Visiting Costume, trains will still be made very long; for Walking, dress trains will be much less developed, see fig. 1 plate 1, and fig. 3 plate 2.

The Polonaise Princesse is still fashionable, the front or *tablier* portion being always made very long, reaching nearly to the bottom of the dress skirt: the same may be said of *tabliers* and *tuniques* of all kinds.

Woollen materials will, this season be very fashionable for dresses: two shades of similar color form a very elegant combination, the darker shade (which should be of silk) being used for the trimming: grey and blue, and grey and brown, also form elegant combinations of color. Dresses are generally trimmed with fringes and narrow quillings.

Skirts remain plain at front and sides, with a little fulness at back: the old full *bouffant* is entirely gone out of favor.

Three very elegant and graceful Ball Dresses are represented on our third plate: they are all of simple style, suitable for the country and for home *ré-unions*.

For Children, the long-skirted Pelisse is the most fashionable shape: we give the pattern full-sized.

THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams ~~need~~ NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kew Palace, Kensington, London, W.

Our first full-sized pattern is the CHRISTINA PELISSE, as shown on the 2nd figure of our second plate: it is half tight-fitting both at front and back; the pattern consists of four pieces, front, side-piece, back and sleeve: the fronts are single-breasted, the front edge being curved in a little at waist, thus supplying the place of the puff or fish for this half tight-fitting style; the side-body and back are cut to define the figure slightly, without any fulness in the skirt: back rather wide at waist, as seen by the back view on page 5. The sleeves are of the most fashionable form, wide at wrists, without being too loose: the skirt of this Pelisse should not be made shorter than we have here given it, but may (if preferred) be made longer, by

adding two, four or six inches all round. By making the back without seam in the middle, this pattern may be used for the *Pelisse* shewn on fig. 3, plate 1; by making the fronts to open with shawl collar, it may be used for fig. 1. of plate 4.

Our second pattern (all the pieces of which are marked by one hole) is a *PELISSE* for a little girl about 9 or ten years of age, as represented upon the 3rd figure of our 4th plate: this pattern consists of four pieces: front, back, side-piece of back, and sleeve; the seam which joins the two portions of back together, is indicated by two cuts.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of light brown silk of two shades. The dress itself is of the lighter shade, and the skirt is trimmed at bottom by a flounce of the darker shade of silk, headed by an upright frill with a *fluted* frill and a band of the light silk. At the sides are pointed *revers* of the darker silk edged by narrow *fluted* frills and fixed by buttons. *Pelisse* of black cloth, trimmed by *ruches* of black silk: the garment slightly defines the figure at back, while the front falls square: the bottom edge is finished by a *ruche*, headed by several rows of narrow silk braid. A *ruche* encircles the neck and is carried along the edge of front opening, to a certain distance from the bottom where it forms two points and is terminated at sides by bows and short ends of black ribbon. The chest is crossed by steel *agraffes* with small tassels; the sleeves are rather wide at wrists and are trimmed in accordance with the bottom of the *Pelisse*: pockets in back skirt, finished by small bows and ends of ribbon. Chapeau of black and crimson velvet with white lace and pale green foliage. For back view see page 5.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress of rich silver grey silk: the bottom of skirt is trimmed in front and at sides by a *fluted* flounce, the upper portion of which is crossed by two woven bands of blue and white trimming: the back of skirt is arranged in groups of fixed pleats, alternated by plain spaces, and crossed by the bands of blue and white trimming continued from the flounce already described, and each edged at one side by a *fluted* frill; these bands are enclosed by perpendicular bands of the woven trimming: the back of skirt is also ornamented by two loops of the silk. *Pelisse* of black *Matelasse* woven in very small squares: it is half tight-fitting both at back and at front, which is closed by buttons. The garment is ornamented near the bottom by a rich embroidery in *passementerie* and steel beads, representing leaves flanked by a trimming of black lace, and the bottom is edged by tassel-fringe: the embroidery is continued up the centre of back skirt, nearly to the waist. The sleeves are large and form points at the sides, they are trimmed in

accordance with the skirt, and the tops of arm-holes and back of neck are terminated by the *passementerie*: the neck encircled by a *ruche* of black lace. Hat of grey felt, trimmed by black velvet ribbon and by a small blue feather. For front view see page 5.

This Pelisse may be cut from our second full-sized pattern, by making the alterations named in our descriptions.

MORNING PROMENADE COSTUME.

Fig. 3.—Princesse Dress of sage green cashmere, closing by buttons obliquely from right to left: the front of skirt is draped and represents a round *tablier* edged by fringe, with a band of silk of a slightly darker shade, terminated at each side by bows and short ends: the bottom of skirt is trimmed by a flounce headed by a *ruche*, this flounce is discontinued at the back, where the skirt forms folds, fixed by a draped scarf of the silk, terminated by bows (see back view on page 5). The back of *corsage* forms a deep *basque* edged by fringe with double band and bows of sage silk, and the fulness of skirt is gathered into this *basque*. The top of *corsage* is finished by a collar and pointed *revers* edged by the silk, and which forms loops on the chest: the sleeves have fancy cuffs with bands and bows of silk and buttons.

These Costumes are from the MAISON VIOLO.

This Corsage may be cut from our 1st full-sized pattern for February last.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of grey brocaded silk and of plain brown silk. The underskirt is of the brown silk, and is trimmed at bottom by two bands of the grey. The upper skirt and *corsage* are of grey brocaded silk: the front portion of skirt forms a round draped *tablier* trimmed by brown fringe, the side edges are gathered up and attached to the back of skirt which forms a *demie traine*, the central portion falls in fixed pleats from the waist, and the remainder is trimmed at bottom by two bands of brown silk: the sides are finished by *revers* of the silk edged by bands of grey and fixed by buttons, the lower edges being finished by tassel-fringe. *Corsage Cuirasse* forming at back a *basque-habit* finished by *revers* of silk, studded by buttons. The centres of front and of back are covered by a pointed *plastron* of the brown silk, of which the sleeves also are formed, these are trimmed at wrists by bands of grey silk. Chapeau of grey terry velvet, trimmed by brown velvet ribbon and by a black ostrich feather. For front view, see page 5. BREANT CASTEL.

This Corsage and Tablier may be cut from our full-sized pattern for March last, by shortening the basques of front and side pieces.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of silk of the color called *lie de vin*. The underskirt is trimmed at bottom by five narrow flounces, the upper one put on with a heading. The front and sides of upperskirt form a deep round *tab-*

lier caught up and fastened over the back which also is deep and *bouffante*: the whole of the skirt is edged by fringe. Half tight-fitting Pelisse of black velvet trimmed by bands and *revers* of black silk. The bottom is finished by a frill of lace headed by three bands of silk placed close together, these bands are carried up to about a third of the depth of skirt, and are terminated by buttons; they are also carried up to the same height at the sides, which are embellished by pointed *revers*, embroidered and edged by narrow lace; the back of skirt is also ornamented by bands of silk, arranged as shown by the back view on page 5, and finished by buttons: the shoulders are crossed by bands of the silk, each band terminated by buttons, the space between the groups being filled in front by a small embroidered square of silk, and the neck is encircled by a *ruche*: the sleeves have large diamond-shaped embroidered ornaments of silk, edged by narrow lace frills. Chapeau of black velvet and silk, with *cerise* flowers. Back view on page 5. MAGAZIN DE LA PAIX.

We give the full-sized pattern of this Pelisse. MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—Dress à deux jupes of light olive green striped mohair. The underskirt is trimmed by several flounces: the front and sides of upperskirt form a deep round *tablier* draped and fastened at the back of waist, and partially covering the back portion of skirt, which forms a pointed piece slightly *bouffante*, the entire skirt is edged by fringe, headed by a band of olive brown velvet ribbon. At the sides are loops and single ends of black ribbon, and from the waist starts a sash of similar but broader ribbon; the front of *corsage* is sloped off from the neck towards the sides, (see front view on page 5), the back portion being prolonged to form a very deep *basque* slightly of the *habit* shape, the whole is edged by the fringe and velvet ribbon, the top is finished by a pointed collar, open at back as well as in front; and edged by a band of velvet ribbon: in the skirt, pockets are imitated by bands of velvet and buttons; the sleeves are nearly tight at wrists, and are trimmed by the velvet bands. Chapeau of grey felt, with black silk and *cerise* flowers as trimmings. M^{ME}. BREANT CASTEL.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, of pale green muslin: the underskirt is trimmed at bottom by two flounces, surmounted by a very broad *ruching* which covers nearly one half the depth of skirt, and is edged at each side by narrow double frills. The upper skirt is arranged in oblique folds at front and sides, the left side extending nearly to the bottom of under skirt; the back is slightly *bouffante* (see back view on page 5), and is, with the sides, finished by long garlands of dark green foliage; the skirt is edged by a flounce of white lace, headed by a garland of the dark leaves, and it is also ornamented by bows and short ends of black velvet

ribbon, arranged obliquely in accordance with the line of the skirt itself. The *corsage* has *basques* and forms a point in front, while the sides and back are short and round (see back view). The front closes obliquely from right to left, forming an open point on the chest; the whole is edged by a double frill of white lace; the sleeves are composed of puffs edged by lace and surmounted by small bows of black velvet ribbon, and on the chest is a spray of the dark foliage. MADAME BREANT CASTEL.

BALL TOILETTE.

Fig. 2.—Dress of white muslin over pale yellow silk. At the bottom of the silk skirt is a flounce of white silk surmounted by a fluted flounce of the pale yellow silk. The muslin dress is cut à la *Princesse*, the front forming two square-shaped *tabliers* edged by flounces of white lace above which are narrow *ruches* of yellow silk; the *tabliers* are slightly draped, and have in the corners groups of bows and short ends of *mauve* silk, the sides of skirt are finished by lace flounces headed by *rouleaux* of the silk, and the back is slightly *bouffante* and is ornamented by loops of *mauve* ribbon which start from a rosette of muslin and lace placed at a certain distance from the waist. The flounce which edges the lower *tablier* (already described) is broader than that on the upper *tablier* and is continued round the back of skirt, accompanied by the *ruche* of silk. The top of *corsage* is trimmed *en berth* by folds of muslin edged by narrow lace, the sleeves form puffs. For back view see page 5. MAISON DIEULAFAIT.

This *Princesse* Ball Dress may be cut from our full-sized pattern for June last by lengthening the *basques* as required.

BALL COSTUME.

Fig. 3.—Dress à trois jupes of white muslin, worn over blue silk. The underskirt is trimmed by several flounces. The second skirt forms at front and sides a draped *tablier*, the back is gathered up and forms a broad tab-shaped piece fixed by loops and ends of blue ribbon: the whole is edged by a frill of lace headed by a band of muslin having at each side a narrow beading of blue chenille. The upperskirt and *corsage* are arranged à la *Princesse*, the front of skirt is hollowed out in a square form, and the sides are sloped off towards the back, which is turned under and is slightly *bouffante*. The skirt is (like the second skirt) edged by the frill and band. The top of *corsage* forms a point at back and in front, and is finished by *revers* trimmed in accordance with the skirts: the sleeves form puffs.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of reddish *mauve* cashmere: the bottom of underskirt is trimmed by two flounces; the upperskirt is cut up at sides, to a certain distance from the bottom, and the front portion is gathered up, and forms a draped *tablier*, the back is square-shaped;

and the whole is edged by tassel-fringe, headed by a *biais* band. Pelisse of black cloth trimmed by sable: it is half-tight-fitting, and is open on the chest where it is finished by a shawl collar edged by fur, which is carried round the back of neck: the front is closed to the extremity, and is trimmed by fur, which is carried all round the bottom edge of garment. The sleeves have deep cuffs edged by the fur, the garment is trimmed at the front corners and sides by an embroidery of *passementerie*; the cuffs are similarly ornamented. Chapeau of black velvet trimmed by spotted net, crimson silk and small yellow flowers. For back view see page 5. MAGAZIN DE LA PAIX.

This Pelisse may be cut from our full-sized pattern; or from that of last month, by omitting the fishes in the chest.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale grey cashmere and of navy blue silk: the underskirt is of the blue silk, and is trimmed at bottom by two flounces of the grey cashmere, the upper flounce having an upright heading. The upper skirt and *corsage* are principally of the grey cashmere, and form a Polonoise, the skirt is caught up *en draperie* and is fastened at the back: this portion of skirt is cut separately and forms a puff and a broad square-shaped piece which extends to the flounces on lower skirt: the whole of the Polonoise skirt is edged by a *fluted* frill headed by a *biais* band and *rouleaux*, and the puff already named is gathered into a horizontal band, having at each side a fancy tab of blue silk studded with grey buttons: starting from this point, the centre of back is trimmed by a sort of Plastron of the blue silk, divided into sections by bands of cashmere and covering also the upper portion of chest, below which, the front of garment is ornamented by buttons. The sleeves are trimmed at wrists by tabs of cashmere, and by fancy bands of the blue silk. Bonnet (*en suite*) of grey terry with trimmings of navy blue. For front view see page 5. MAGAZIN DE LA PAIX.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of green silk with narrow black stripes: the bottom of skirt is finished by a flounce arranged in groups of small *fluted* pleats at sides and back. Paletot of brown cloth: the front is straight and the back partially defines the figure: the bottom is edged by fringe headed by a band having a *rouleau* at each side, this trimming is continued up the centre of front which is ornamented by buttons, the opening being at one side of the band: the garment is slightly open on the chest, and is finished by pointed *revers* with loops of black ribbon: the sleeves have deep cuffs edged by *rouleaux* and studded by buttons. Black felt Hat, with a sage green feather and black ribbon or velvet. MAGAZIN DU PETIT ST. THOMAS.

We give the full-sized pattern of this Pelisse.

PLATE THE FIFTH.

No. 1. Grey felt HAT, the brim is bound by brown silk, and the crown is surrounded by a draped band of

similar silk, forming at left side a group of large bows, from which starts a white ostrich feather. The inside of brim is trimmed by a narrow frill of muslin, and the left side is turned up and is ornamented by a bouquet of primroses. MADME. BONDY.

No. 2. Flat-crowned HAT, composed of blue silk and black velvet; the crown which is of the silk, is surrounded by folds of velvet, accompanied by a narrow *fluted* trimming of the silk. At the back is an open loop of blue ribbon terminating in floating ends, and the front is trimmed by sprays of small white flowers, starting from which some loops of ribbon and of black velvet fall over the crown. MESDAMES BRIE ET GEOFFRIN.

No. 3. HAT of black felt, having the edge of brim slightly turned up. The crown is encircled by a band of light brown silk forming a draped puff in front, and at the sides are some shaded cock's feathers. MDME. BOIREAU.

No. 4. Morning CAP of white opaque muslin. The crown forms a puff enclosed at front and sides by a narrow embroidered frill accompanied by a *bouillon* and by two loops of *cerise* ribbon; strings of similar ribbon form bows and floating ends at back. MAISON LESIRE.

No. 5. High-crowned HAT of black felt bound and trimmed by black velvet: in front is an ostrich feather of the same color. MESDAMES BRIE ET GEOFFRIN.

No. 6. CHAPEAU of *cerise* silk and of white lace. The crown forms a puff of white lace, surrounded by a *bouillon* of blue silk, and in front is a broad upright frill of rich lace: the right side is trimmed by a small bouquet of pale yellow flowers, and at the back are two wing feathers and some bows of *cerise* ribbon which also forms strings. MADAME ANDREE.

No. 7. CHAPEAU of black velvet, with a black and a pale yellow ostrich feather, and large bows of the velvet: the inside is trimmed by a *fluting* of pale yellow silk. MADAME BONDY.

No. 8. CHEMISSETTE of white opaque muslin, forming both at front and at back a kind of plastron arranged in small folds and enclosed by a frill of narrow lace headed by a band of muslin: below this plastron, the centre of front forms folds extending to the waist. The neck is finished by a square collar edged by narrow lace with a band as a heading: at the front of neck is a pointed piece of muslin edged by lace, and finished by a draped band and loops of blue ribbon. The sleeve belonging to this Chemisette is gathered in at top and at wrist, which is finished by a fancy cuff of muslin and lace with a small bow of ribbon. MAISON CAPRICE.

No. 9. BONNET of brown felt. At back is a sort of curtain edged by a *fluted* frill of black silk: the crown is surrounded by a draped band of black silk, which also forms strings. The inside of front is trimmed by a garland of small *cerise* flowers, a tuft of similar flowers being placed at front of crown. MESDAMES BRIE ET GEOFFRIN.

No. 10. CHAPEAU of grey silk and of bright blue silk. The brim and front of crown are of the grey silk, the back part of crown is formed of the bright blue silk, gathered and edged at top by a narrow frill. At the back is a small bunch of white flowers accompanied by *eventails* of white lace, and a loop and floating ends of blue silk. The front is trimmed by loops of similar silk with a bouquet of small white flowers. MADAME BONDY.

No. 11. High crowned HAT of light grey felt: the brim is edged by a narrow *fluted* frill of white muslin, and the hat is trimmed by pale yellow silk cord and tassels: near the back is a wing feather. MADAME BOIREAU.

No. 12. Morning CAP of white opaque muslin: the crown forms an elongated puff, crossed by a trimming composed of bands of pale yellow silk and muslin, edged by narrow lace and attached to a broad band of the silk, which encloses the front and sides of the crown, and is edged by a triple frill of narrow lace. Strings of pale yellow silk. MAISON CAPRICE.

REVERSE VIEWS OF OUR COLOURED PLATES OF COSTUMES.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

BRAIDED WITH BAY.

MRS. BARRETT-BROWNING.

I sometimes wonder whether our popular female agitators for women's rights, those strong-minded ones who feel themselves quite equal to doing men's work, and spending men's wages, ever really reflect on what some women have done in a field where both sexes may meet.

I do not speak of the franchise, the dissecting room, the bar, or even the business desk; I mean the wide arena of art. Let it be remembered that many of the graceful pictures which adorn our public exhibitions are the emanations of woman's brain, the creations of her hand.

In sculpture she holds no mean place; she has laid her hand also upon the lyre of the composer, and no man grudges the fame won by her graceful melodies. Many stirring stories come from our press alive with tender feeling, strong with high purposes, and bearing the name of a woman upon the title-page.

And among the many noble foreheads shining in the long line of poets, there are a few upon which the classic bay is braided with the long hair of the woman.

I do not speak of the "thousand and one" graceful singers, pretty verse makers, though they doubtless do good in their generation, if only by the pleasure they afford to their own circle; but of the few higher, nobler names, of whose owners it may be said that

'God sent His singers upon earth.'

Certainly no female poet ever came up to the standard of the best man-singer, because however powerful the natural genius may be, and however high it may strive to soar, the many delicate fibres of a woman's nature, tie her down to humanity more closely than a man's feelings ever bind him. The inborn yearnings of wife-hood, whether gratified or repressed, must always move more or less intensely in every woman's heart; and though these tender feelings gain intenser depth from the poetical genius when present, they reflect no answering force, but rather tend to weaken by their own intensity the power which has strengthened them.

Still, despite this natural—and noble—enemy to intellectual excellence in woman, in our literary annals shines more than one name whose owner has been proved a good woman and a great poet.

One, if not the first, of these, is Elizabeth Barrett-Browning.

I cannot criticise the works of this talented writer, but I should like to call attention to

them, and so lead others to go to the fountain head, where they may drink as delicious a draught of true poetry as ever flowed from the famed fount of Helicon.

I will pass Mrs. Browning's longer works, *Aurora Leigh* and *Casa Guidi Windows* with a mere remark. The peculiar moral tendency of the former, together with its somewhat advanced ideas of the social condition of the masses, renders its perusal more attractive to the exceptional few who favor the author's tenets, than to the general number of readers; and though wonderful force of expression and richness of diction, must always demand for it a high place in our polished literature, it will remain, through the above objections, a study for the few. The same reasons, in a measure, attach to *Casa Guidi Windows*, the political tendency of which is its principal feature.

The next poem in length is *A Drama of Exile*, which, like many of Mrs. Browning's longer pieces, is but little read. Some disapprove of the subject, others, yet more critical, consider it fully finished in Milton's more powerful, but not sweeter epic, *Paradise Lost*. I think that any honest reader of the two works would be content, after perusal, to place them, not side by side indeed, but still so near to each other that the man's strength of expression may gain sweetness from the woman's flowing melody, while the honey of *A Drama of Exile* might well be mixed with the strong wine of *Paradise Lost*. The poem is too long for extracts, but any reader will find it full of beautiful passages, such as the dialogue of Adam and Eve on the outside of Eden; Eve's conciliatory address to the angry Earth Spirits, and the concluding Angel Chorus.

The Seraphim is a less satisfactory poem, bearing the same relation to the above work as *Paradise Regained* does to *Paradise Lost*. It is weak in design though with much occasional beauty of expression.

Prometheus Bound and a *Lament for Adonais* are scarcely subjects in which our poetess does her best. The former especially shows a stiffness, almost amounting to awkwardness, in the phrasing and rhythm.

A poem which instances complete freedom from these faults is *A Vision of Poets*, which is as remarkable for its easy melodious flow as for the critical, just description of the long line of "shining ones" who are brought before us in these verses; each distinct in his individual characteristics, from Homer down to "visionary Coleridge."

Here is a tribute to our own immortal bard,—

"There Shakespeare, on whose forehead climb
The crowns o' the world: O eyes sublime
With tears and laughter for all time!"

while further on the dreamer sees another
face we know,

"And poor, proud Byron, sad as grave
And salt as life, forlornly brave,
And quivering with the dart he drave."

The closing verses of this poem convey a
sweet idea of our departed singers,

"That poet now has entered in
The place of rest which is not sin,
And while he rests, his songs in troops
Walk up and down our earthly slopes,
Companioned by diviner hopes."

Isobel's Child, a poem of great sweetness, an
uninspired gospel for mothers, may be summed
up in its concluding lines,

"O you
Earth's tender and impassioned few,
Take courage to entrust your love
To Him so named; Who guards above
Its ends, and shall fulfil!
Breaking the narrow prayers that may
Befit your narrow hearts, away
In His broad loving will."

There are a few poems of the mediæval order,
which though not calculated to be very popu-
lar, are yet charming. *The Romaunt of the
Page*, *The Lay of the Brown Rosary*, and the
Rhyme of the Duchess May, are instances of
this style. A few lines from the second-named
poem may indicate its beauty:—

"She spake with passion after pause— 'And
were it wisely done,
If we who cannot gaze above should walk
the earth alone?
If we whose virtue is so weak should have a
will so strong,
And stand blind on the rocks to choose the
right path from the wrong?
To choose perhaps a lovelit hearth, instead of
love and heaven,—
A single rose for a rose-tree which beareth
seven times seven?
A rose that droppeth from the hand, and
fadeth from the breast,
Until in grieving for the worst we learn what
is the best!"

The *Rhyme of the Duchess May*, a gem in an
old-fashioned setting, is in Mrs. Browning's
best style, dealing with man's bravery and wo-
man's devotion, and shows us a spirited picture
of a beautiful young Duchess, whose courage
strengthened by love, nerves her to meet a
terrible death rather than

'Life with one behind!'

Lady Geraldine's Courtship is an idyl of the
later days, showing how a lady loved, and in
queenly fashion wooed, a poet. Though some-
what obscure in parts, and rather stilted
throughout, it is a grand poem, full of woman's
most sacred thoughts, and expressing, as clearly

as woman's judgement can, the working of a
man's mind. Bertram's description of his
position to his friend is clear and comprehen-
sive, while there seems the true ring of manli-
ness in his concluding words:—

"Blame me not. I would not squander life
in grief, I am abstemious.
I but nurse my spirit's falcon that its wing
may soar again:
There is no room for tears of weakness in the
blind eyes of a Phœbus;
Into work the poet kneads them, and he does
not die till then."

The Romance of the Swan's Nest is a charm-
ing poem, which depicts that mystic period of
girlhood when the child's fancies begin to take
a tinge of maidenly romance. I love to think
that there are many young girls in broad En-
gland musing in Ellie's mysterious yet simple
fashion, of the "lover, riding on a steed of
steeds," whom they firmly believe to be coming
to them out of the unknown future. We shall
have a generation of good wives and mothers
if they all fix their standard of a lover's de-
serving as high as did little Ellie. Her knight's
task was to

"Ride among the hills,
To the wide world past the river:
There to put away all wrong,
To make straight distorted wills,
And to empty the broad quiver
Which the wicked bear along."

In her descriptions of nature, scenery and
flowers, our poetess is extremely felicitous:
lingering on her subjects with loving precision.
A marked instance of this occurs in *An Island*,
an imaginary place, in which the hills and dales,
the trees and the flowers, are brought before
the mental sight with wonderful clearness. In
the *Lost Bower*, this faithful worship of nature
is again strongly shown, and as we read her
descriptions we feel that such a writer is less
a praiser than a priestess of the great Pan.

Not a tree, a flower, a straggling branch of
greenery, but has its meed of praise; not a sun-
beam, a breeze, a cloud, but is tenderly noted;
not a bird, whether silent or songful, but its
carol is woven with her lay, or its beauty adds
a touch to her picture: while running through
all, is that mysterious touch of nature which
connects the glad or suffering heart of hu-
manity with the sympathetic great mother.

The child's delight in finding the bower, the
simple taking possession, the glad sense of free-
dom therein, the loss thereof, sudden as the
disappearance of Aladdin's palace with the
four-and-twenty casements, give a human in-
terest to the poem, which is heightened as it
continues, and culminates in its conclusion:—

"I have lost oh! many a pleasure,
Many a hope and many a power,
Studios health and merry leisure,
The first dew on the first flower:
But the first of all my losses was the losing
of the bower!

* * * * *

Is the bower lost then? who sayeth
That the bower indeed is lost?
Hark! my spirit in it prayeth
Through the sunshine and the frost.
And the prayer preserves it greenly to the
last and uttermost."

Speaking of her love for nature, I am reminded to remark in passing, on her affection for animals, which is evidenced by such poems as *The Sea Mew*, *To Flush my Dog*, and *My Doves*. The second-named poem is especially beautiful, showing how strong the sympathy between the human and brute creation may become under favorable circumstances.

Among the most admired portions of Mrs. Browning's works are her sonnets. Several of them are of personal interest, as those addressed to Miss Mitford, Georges Sand, &c. &c.; the remainder are varied in subject, the range being a wide one. Through all runs a vein of strong religious feeling,—catholic as strong—and if the spirit of sadness be often stirred in their perusal, it is only like an angel's descent upon the waters, troubling them that they may heal.

Distinct from the above collection appear the *Sonnets from the Portuguese*, which are essentially love poems. Every note in the whole gamut of affection is here sounded; love in its gladness, hope and fruition; love in its disappointment, sorrow, sacrifice; love as it develops itself alone in gifted, constant natures.

One reading these sonnets is fain to say in the writer's own words:—

"My poet, thou can'st touch on all the notes
God set between His After and Before!"

These sonnets are twenty-four in number.

In a poem called *A Portrait* we find a perfect picture of a girl ten years old: and later appear the verses which must have touched so many hearts, *A Child's Grave at Florence*. Another poem of the same class, included in the author's *Last Poems*, and called *Little Mattie*, shows, with the above examples, how strongly the womanly tenderness of mother-hood was entwined in the heart of the poetess.

The Deserted Garden, and *The Pet Name*, as also the touching dedication of her works to her father, (which prefaces the first volume) also show that the memories of a happy childhood were fondly cherished by the famous author.

One of the sweetest pictures of ideal womanhood occurs in the verses entitled *My Kate*. Let me take a few lines as an instance of what woman's work and rights might become if all women would have it so.

"She never found fault with you, never implied
Your wrong by her right, yet men at her side
Grew nobler, girls purer, as thro' the whole town
The children were gladder that pulled at her gown.
None knelt at her feet confessed lovers in thrall,
They knelt more to God than they used,—that was
all."

Among *Last Poems* is *De Profundis*, so eloquent in expressing grief, that one might almost catch the human sob in the solemn strain, and listening, hear it in the end die away, hushed by the contemplation of Divine love and agony.

Sprinkled among poems of solemn significance, are others of a lighter order, which are pleasing by reason of graceful style and playful humour, such as *Hector in the Garden*, *The Lady's Yes*, *A Man's Requirements*, and *Amy's Cruelty*.

One word to close the chapter.

Many thoughtful believers in woman's rights might arise, if those rights were more clearly understood to include the power and opportunities of elevating the moral faculties of those around her, and the exercise of those mental gifts which are sufficiently strong in every refined woman to make her an intellectual companion.

It is a matter of wonder to such thoughtful minds, that, having these avenues of usefulness and power open to her, woman should pine to wear a wig, to use the dissecting knife, or to send Members to Parliament.

The Theatres.

The new comedy-drama, by Mr. G. F. Rowe, entitled *Brass*, is well received at the Haymarket, preceded by *The Garden Party*, a farce written by Mr. Maddison Morton. *The Dead Secret* adapted from Wilkie Collins' novel, is a great success at the Lyceum. Miss Bateman (Mrs. Crowe) is a powerful exponent of *Sarah Lesson* the principal character, and she is ably assisted by a talented company. Mr. H. J. Byron's new play entitled *Guinea Gold, or Lights and Shadows of London Life*, is a great success at the Princess's. It is full of melodramatic interest, and is exceptionally well put on the stage. At the Adelphi *After Dark*, supplemented by the children's pantomime *Little Red Riding Hood*, forms an attractive programme, while at the VAUDEVILLE delighted audiences nightly sympathise with and applaud *Our Boys*.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.
AUGUST.—The Alice Basquine, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.
SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

* * * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 18 stamps, of Louis Dorey & Co. 1, Kelsie Place, Kensington, London, W.



November 1877

Plate 1

Le Monde Élegant



November 1877

Plate 2

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Novembre 1877

Le Monde Éléant

Plate 11



November 1877

Plate 5

Le Monde Élegant

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THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 647.

NOVEMBER, 1877.

VOL. 54

Observations

ON LONDON AND PARISIAN FASHIONS.

The Autumn and Winter Fashions may now be considered settled; the Costumes contained in our colored plates give an exact idea of those styles which are most in favor, both in London and Paris. It will be seen that the result has fully proved the correctness of the remarks we made in our observations for September and October, as to the most important and striking characteristics of the present Fashions.

The Pelisse or Paletot, with long skirt, is decidedly the prevailing style: it is made in three distinct shapes,—first the tight-fitting shape which has the skirt very long; second, the medium fitting Pelisse, like our last month's full-sized pattern, and third, the easy fitting Empress Paletot, which falls square in front, and defines the figure gracefully at the sides and back; this last named is the newest style, and we have selected it to form one of our full-sized patterns for the present month. As we indicated in a recent number, this style is one which suits all figures, and is therefore likely to increase very rapidly in public favor. The tight-fitting shape really requires a very graceful figure, which indeed, we must say, it sets off to the very best advantage.

The tighter-fitting Pelisses are usually cut with the skirts long, reaching to nearly three fourths the depth of the dress skirts. The favorite length for the easy fitting style, is not more than two-thirds the depth of skirt, a greater length than this being found heavy and inconvenient in wear.

The fronts of all styles of Pelisses and Paletots will be generally made single-breasted, closing up to the neck, and finished at neck by a collar, a frill, or a band of fur, when fur trimmings are used. The fronts may however be made double breasted, or with slanting openings. Black is the most fashionable color, and cloth, either plain or *matelassé* is the favorite material, though black velvet must not be considered out of Fashion. The trimmings are bands

of silk or satin, braid, fringe, and very elaborate *passementerie*, enriched with jet or toned steel beads: buttons are becoming more ornamented. Fur is still used but not so generally as in previous seasons: black furs seem to have the preference.

Lace is generally used in the trimming of velvet Pelisses.

A very comfortable and elegant Dolman Pelisse is shown on our second plate.

Dress skirts, though still made very plain, are no longer tied back so as to restrain the movements of the wearer. For the carriage, for visiting, and for Evening Costume, the trains are long: for the Morning Promenade the trains, though not discontinued, are shortened to a more convenient length: there is an infinite variety of styles in which skirts are draped or caught up. Woven parti-colored bands are still fashionable as trimmings.

The latest style of *Polonaise Princesses*, is that shown on the first figure of plate 4. The fronts open from right to left, and the skirt sits plainly all round, being absolutely without fulness except what is necessary to cover the under skirt. This some what severely classical form, is well suited for the brocaded materials of antique design that now are being introduced.

A stylish combination of sea-green and brown in a carriage Costume, is given on fig. 2 of plate 4.

There are indications of a return to *basquines* with *ceintures*, in place of the Cuirasse bodies that have been so long fashionable; at present the ceintures are only seen in Morning Costumes, and are not formed of plain bands of ribbon or leather, but are folded sashes of the dress material. These Basquines generally have pleats down the back.

The newest styles of Ball Dresses are given on our third plate. Though elaborate in style, they are chaste and subdued in colors.

The Description of the full-sized pattern will be found on page 8.

Description Of the Plates of Costumes.

PLATE THE FIRST.

MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and Blouse en suite of a striped woollen material in blue and light brown. Near the bottom of under-skirt is a fluted flounce headed by a biais band: the upper skirt is cut open near the back, to about half its depth, and is caught up and fastened en bouffante: it is edged by a fluted frill headed by a biais band; the front view will be seen on page 5. The blouse is drawn in at waist by a belt formed of several folds of the same material. At the centre of back are pleats extending from the neck to the bottom of skirt which is finished by a biais band: the fronts close by buttons and the neck is encircled by a collar: the sleeves are without cuffs. Chapeau of black velvet, trimmed by garlands of dark foliage.

MAGAZIN DU PETIT ST. THOMAS.

This Corsage may be cut from our second full-sized pattern for April last, by adding 5 inches to the bottom of back skirt, and allowing an extra width of 3 inches all down the middle of back to form the large pleat.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of mauve silk. The bottom of underskirt it trimmed by a flounce headed by a woven band of light brown and mauve. The upperskirt is cut into several sections, or square-shaped tabs, having between them spaces which are filled in by flutings of silk crossed near the bottom of skirt by folded bands; the front forms a square-shaped tablier, and is with each of the divisional pieces already named edged by a band of the woven trimming. Pelisse of black cloth: the back is nearly tight-fitting and the fronts close by buttons: the bottom is trimmed by a tassel fringe of black silk, headed by a band of fancy trimming formed of velvet and silk: the garment is also embellished by a trimming of passementerie and jet, which is carried along the sides of front and of back, this portion of the Pelisse being finished by loops of silk cord and tassels, starting from rosettes of passementerie and jet: at back of neck is a rosette and tassel, and the sleeves have fancy cuffs with fringe, rosettes and tassels. Chapeau of grey felt, with mauve ribbon, flowers, and a black feather. For front view, see page 5. MAGAZIN DU LA PAIX.

This Pelisse may be cut from our second full-sized pattern for last month.

PROMENADE COSTUME.

Fig. 3 Dress of dark grey Poplin. The front of skirt is fastened back en draperie and is ornamented by two rows of double fringe, the upper portion formed of tassels and net-work; each row of fringe is headed by a band of the Poplin. At the sides are groups of bows of black velvet ribbon; the back of skirt is bouffante, the bottom portion is arranged in fluted

pleats headed by the fringe continued from the front of skirt. Pelisse of black fancy cloth trimmed by bands of black silk: at the edges of front opening and at the bottom edge is a band of black silk which forms, at back, two points, each finished by a jet button; the front is also embellished by two rows of similar buttons, with holes, and it closes by large hooks and eyes placed inside. The neck is finished by a silk collar and the sleeves have fancy cuffs of the same material. This Pelisse falls square in front, and slightly defines the figure at the back. Chapeau of grey felt with a shaded feather and ribbon. MAISON DIEULAFAIT.

We give the full-sized pattern of this Empress Paletot.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of reddish brown silk: the bottom of underskirt is trimmed by a flounce headed by two upright frills: the front and sides of upperskirt form a round draped tablier edged by fringe, and the back a draped point. Black velvet Mantle, the upper portion forming a large Pelerine which partially covers the skirt, and overlaps the arms; both the skirt and Pelerine portions are edged by a flounce of black lace, headed by an embroidery of passementerie enriched by jet beads: the sides of Pelerine (which cover the arms) are finished by large revers of black silk, embroidered and edged by narrow frills of lace; on the chest is a trimming of embroidery and the neck is encircled by a frill. Chapeau of black velvet, with yellow flowers and a shaded feather. For back view see page 5.

The full-sized pattern of this Tablier was given in our Number for March 1877.

TRAVELLING COSTUME.

Fig. 2.—Dress à deux jupes of lavender silk and of striped cashmere of a paler shade of lavender, with sleeveless vests en suite, of the cashmere. The underskirt, which is of the silk, is trimmed at bottom by a fluted flounce headed by a narrow frill of the cashmere similarly arranged and surmounted by a band of woven trimming in light brown on a lavender ground, and by a band of silk. The front of upperskirt forms a round draped tablier. The back is square-shaped and is partly covered by a small bouffant, the whole edged by fringe, headed by a band of the woven trimming. The vest is tight-fitting both at back and front which closes by buttons. The back of skirt is hollowed out to form two points, the sides sloping up towards the front which is shorter and square, (see front view on page 5); the skirt is edged by fringe headed by a band of the brown and lavender woven trimming, which is carried up the centre of back, nearly to the waist: the neck is trimmed by a collar open and edged by a narrow woven band at back and front. The sleeves of silk, are finished at wrists by double bands of the narrow woven trimming. Cha-

peau of lavender silk, trimmed by brown foliage.

This Corsage may be cut from our first full-sized pattern for March, by prolonging the basques so as to form the points shown on the engraving.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of light brown cashmere, having the skirt trimmed by narrow flounces with but little fulness. Pelisse of black striped cloth, trimmed by grey fur: the upper portion forms loose pieces which terminate in a pointed form at sides of back where they are finished by small jet ornaments; these pieces overlap the arms (which pass through openings made underneath) and form in front a Pelerine, the whole edged, as is the bottom of the garment, by the fur: the shoulders are covered by a double cape similarly edged: the front of skirt is ornamented by buttons. Soft crowned Hat of black velvet, edged by the grey fur and trimmed by a parrot's wing feather. For front view see page 5.

These Costumes are from the MAGAZIN DU LOUVRE.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à trois jupes of maize colored muslin trimmed by black lace: the bottom of underskirt is finished by a fluted flounce, partially covered by a frill of black lace, surmounted by a puff and an upright frill of the muslin: the front of upper skirt is hollowed out as shown by front view on page 5, the sides are sloped off and the back forms a train, the back, or train portion of this skirt is edged by a broad flounce of black lace, which is carried up at the sides, to the waist, the front is edged by a similar flounce, this is carried under the other and is continued across the back of skirt, which is also trimmed by a large spray of scarlet flowers starting from the waist; each of the lace flounces just named, is headed by a rouleau of the muslin: the third or upperskirt is open en tunique to the waist; the sides are sloped off and the back is hollowed out and forms two points, above which the skirt is caught up and fastened by scarlet flowers. The upper-skirt is edged by a flounce of black lace headed by a rouleau of muslin: the corsage forms a point in front and a prolonged point at back, where it is fastened by lacing: the sides are hollowed out nearly to the waist, the top portion forms a square both at back and front, and is trimmed by black lace with a white muslin or lace tucker. The sleeves are formed of puffs edged by white lace. For front view see page 5.

By prolonging the back point considerably, and arranging the top of neck to form squares at back and front, this corsage may be cut from our third pattern for December last.

M^DME. BREANT CASTEL.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of blue silk and of white muslin. The underskirt is of blue silk: the bottom is cut in vandykes finished by a

rouleau and a narrow edging of white lace, and beneath these vandykes appears a flounce arranged in groups of small fluted pleats, alternated by plain spaces. The upperskirt is composed of two separate portions, the front forms a draped tablier which crosses the figure transversely, and partially overlaps the back, this is also round and draped; at left side is a group of black velvet bows, and the entire skirt is edged by a flounce of white lace, above which is a fluted flounce of the blue silk. Corsage Princesse having the basques hollowed out at front and back and pointed at sides, the points are ornamented by flowers in blue and amber; the whole edged by a flounce of white lace headed by a rouleau; the front is finished by blue buttons, the top of corsage is low at front and at back, and rather high on the shoulders: it is trimmed by a frill of lace headed by folds of blue silk: the sleeves form puffs of muslin edged by lace. For back view see page 5.

M^DAME BREANT CASTEL.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of sea-green silk. The underskirt is entirely without trimming; the upperskirt is edged by a tassel-fringe of white silk: it is draped and is fastened up at the back, by a group of bows of black velvet ribbon; from beneath starts a pointed piece of green silk, edged by the white fringe. Corsage Ouirasse: the centre of front forms a gilet enclosed by narrow white lace and ornamented by buttons; the centre of back is similarly enclosed, the upper portion of corsage, which is slightly hollowed, is finished by pointed revers edged by narrow white lace and rouleaux, the sleeves are edged in accordance. For back view see page 5. GRAND MAGAZIN DU LOUVRE.

This Evening Corsage may be cut from our second pattern for June 1877, by forming the top of neck in straight lines instead of curves.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—This Costume consists of an underskirt of lavender cashmere with a Polonaise of a figured woollen material of the same color. The bottom of underskirt is trimmed by a flounce arranged in groups of pleats alternated by plain spaces and headed by a folded band and a leaf trimming: the front of Polonaise closes obliquely by buttons, from right to left; the lower half of skirt is open and is turned back and finished by pointed revers of plain cashmere, fastened by buttons and edged by a woven band of blue and lavender, with a narrow fluted frill of plain cashmere, and this trimming is continued up the oblique opening, round the neck (which is slightly open) and round the bottom of skirt, where the frill is rather broader. At the back of skirt, just below the waist is a double row of buttons. The sleeves are finished at wrists by fluted frills headed by bands of the woven trimming. For back view see page 5. GRANDS MAGAZIN DE LA PAIX. We give this pattern full-sized.

CARRIAGE COSTUME.

Fig. 2.—*Dress à deux jupes* of brown silk and of pale green silk: the bottom edge of underskirt is hollowed out into a succession of square-shaped tabs, partially covering a *fluted* flounce of green silk; below which is a flounce of brown silk with very little fulness, and also a second *fluted* flounce of green silk: the front of skirt is draped, and the back slightly *bouffante*. The upperskirt and *corsage* are arranged *à la Princesse*, the front forming a *gilet* of the green silk with very prolonged *basque*, edged at bottom by a *fluted* frill: the green silk is continued round the back of neck, which is finished by a narrow frill and a bow of brown silk: the sides of *gilet* are met by the brown silk, of which the sleeves, back, and skirt are composed: the sides of skirt form long points, the back being hollowed out and slightly caught up, showing the small *bouffant* of underskirt already described: the points are edged by *fluted* frills of green silk headed by bands which are continued along the sides of *corsage* and round the back of neck: the sleeves are rounded, and open from the backs of wrists to the elbow, and are trimmed by bands and *fluted* frills of green silk. Capote of greenish grey silk, trimmed by a band of brown velvet and an ostrich feather. For back view see page 5.

By prolonging the sides to form points, this *Corsage* may be cut from our first full-sized pattern for June last. MAISON VIROLO.

PROMENADE COSTUME.

Fig. 3.—*Dress à deux jupes* of brownish mauve striped silk: the underskirt is trimmed near the bottom by a folded band: the upperskirt forms a round draped *tablier* edged by fringe and fastened at back of waist; the front is ornamented by buttons. *Pelisse* of black cloth, trimmed by fur of the same color: the front falls square, and the back partially defines the figure and has pockets finished by bands of fur: the fronts overlap and fasten in an oblique line from right to left, the opening forming a point near the bottom: the upper portion of the garment is finished by a shawl collar, square in front and edged by fur with several rows of narrow silk braid: the bottom is finished by a broader band of fur, with the rows of narrow braid, and the oblique opening is ornamented by fancy buttons: the sleeves have deep cuffs edged by fur, with the narrow bands of braid. Hat of brown felt trimmed by a draped band of black velvet and an ostrich feather of the same color. For back view see page 5.

By arranging the fronts to open in a slanting direction, and adding a revers and turn-down collar, this *Pelisse* may be cut from our first full-sized pattern.

PLATE THE FIFTH.

No. 1. CHAPEAU of light brown felt: the front of brim is turned up and the inside is trimmed by a pleated frill of rose colored silk. The crown is surrounded by a plain and a draped band of light brown silk, the latter forming at the back a puff which surmounts a sort of curtain edged by a pleated frill. In

front is a bouquet of rose-colored flowers, and at left side is a black and a rose-colored feather. Strings of light brown silk. M^{ME}. ANDRÉE.

No. 2. CAPOTE of black silk: the brim is arranged to form a pleated frill: at back is a pleated double frill of silk headed by a tuft of corn-flowers, and from the sides of this trimming start the *Brides* which are of black silk finished by fringe: in front is a tuft of corn-flowers. M^{ES}DAMES BRIE ET GÉOPHIN.

No. 3. HAT of black felt. The right side of brim is turned up, and the inside is trimmed by a rosette of black velvet: the crown is rather high and is surrounded by a band of black ribbon; the left side is trimmed by a black ostrich feather. M^{ME}. ANDRÉE.

No. 4. Morning CAP of thick white muslin: the front and sides are finished by a *fluted* frill of muslin edged by narrow lace, and graduated in width from the sides to the top. A flat pleat is carried along the centre of crown and of the curtain which finishes the back, and which is headed by a band of pink ribbon, terminating in the *brides*. MAISON CAPRICE.

No. 5. Black velvet BONNET, having a round crown trimmed by a band of bright blue ribbon, and a curtain edged by narrow white lace and headed by a cut *râche* of blue silk, which also forms strings. At left side of front are two tufts of blue feathers, and a long shaded feather. M^{ME}. HUSBAND.

No. 6. CHAPEAU of grey felt, having a soft crown of silk of the same color, surrounded by a draped band of black silk, which terminates in a puff and a pleated *eventail* at back; in front is a steel buckle, and the inside is trimmed by a *râche* of blue silk. M^{ES}DAMES BRIE ET GÉOPHIN.

No. 7. Flannel VESTE for Morning wear. The centres of front and of back form flat pleats, and the veste is fastened at waist by a folded band of the flannel: the neck is slightly open *en cœur* and is finished by a collar of black quilted silk bound with white, and forming points in front. The sleeves have cuffs studded by buttons and finished by the quilted *revers* of black silk.

No. 8. Travelling HAT of brown felt: the sides of brim are turned up and the crown is trimmed by a draped band of green silk with narrow black stripes, and forming at right side a puffing from which starts a cock's feather. M^{ME}. HUSBAND.

No. 9. BONNET of white felt: the brim is turned up at front and sides and is, with the curtain, edged by a band of brown silk, the inside of front is trimmed by yellow flowers and foliage, and the curtain is partially covered by tassel fringe headed by a band of brown silk which also forms strings. At left side of crown is a group of large bows of brown silk, and at right side is a white ostrich feather. M^{ME}. ANDRÉE.

No. 10. CHAPEAU of black velvet: the brim is edged by a narrow *fluted* frill of white muslin, and the crown is encircled by a thick garland of foliage, which also forms a spray at the back; on the top of crown is a knot and loop of brown silk, which also crosses the back and forms strings. MADAME ANDRÉE.

No. 11. CAPOTE of black silk with band of *cérise* silk, graduated in width and edged at each side by a narrow frill of white lace. The *fluted* curtain is edged by similar lace, and is headed by a band of *cérise* silk which also forms *brides* finished by tassel-fringe. At right side of the curtain is a group of bows of *cérise* silk, and at the same side of crown, is an ostrich feather of the same color. M^{ES}DAMES BRIE ET GÉOPHIN.

No. 12. Morning CAP of thick white muslin. The crown forms a slightly elongated puff, and is enclosed by a frill of lace headed by a band of muslin; the front is finished by a double frill, the ends of which are carried up to the crown to which they are fastened by pale yellow flowers. MAISON CAPRICE.

Bonnets and Hats are very varied in their form and material, as will be seen by our plates; they are of medium size, neither very large nor very small; on fig. 2 plate 1, and fig. 5 plate 5, there is an indication of a return to the old style of bonnet, with its brim, crown and curtain, and with strings tied in front.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

HIS FIRST LOVE.

CHAPTER I.

Oh! dear, dear Jeanie Morison,
 Since we were sundered young,
 I've never seen your face, nor heard
 The music of your tongue."

—Motherwell.

My readers, have you remarked how frequently the novelist introduces to you his or her important characters at a railway station? The ardent, enthusiastic young man who starts thence on his wonderful adventures; the timid young woman who descends from the train to begin her new life as governess or companion among unsympathetic strangers: the two singular-looking men who loiter on the platform; the gentlemanly individual who converses so affably with the country station-master, and in whom the reader recognises a detective in plain clothes, upon whose discoveries hang the fate of the wrongfully-accused hero or heroine,—are not all these familiar to us in connection with railway stations?

Although remembering that the custom is commonplace and stale, I must add another instance to those already recorded, for upon the summer evening when he stepped from the Liverpool express at Euston Station, Robert Conway's life-story begun and ended.

With a good deal of bustling and shouting on the part of the porters, the traveller's manifold belongings were conveyed to the Euston, where he sat down in a private room to await the advent of his dinner.

A tall, strong man was Robert Conway, bronzed by foreign suns, and weather-beaten by the wind and spray of strange seas. He had been only two days on English ground since he left it ten years before. There was a resolute light in his dark eyes, and a few care-lines on his brow, as befitted the man who had met fortune on the world's battle-ground, and won her favors with courageous force, instead of coming upon her in the pleasure gardens of life, where she gives her roses without the asking.

A smile dawned upon his face as he sat by the hotel-window reading a letter, one of a packet which he had taken from his pocket-book. Unconsciously he read the concluding words aloud;—

"As you still wish to see me, and to renew our old acquaintance, I will not withhold my address. In my trouble and bereavement, I found a home with a kind widow lady. Her means are small, but I have hitherto been no burden

upon her, nor do I intend to be, while I can work."

"My brave Milicent," murmured the reader.

"I address this letter as you desire to Liverpool, to reach you at the date named in your last, and when you arrive in London I shall be glad to see you, if you will write from Liverpool to say which day you will call. Let me in conclusion, bid you welcome to your native country."

Yours, Milicent Halford."

"And to-night," soliloquised Robert Conway, "I shall see her face again; my girlish love no longer, but the woman whom I hope to make my wife, and for whose sake I have worked so hard for these two years. She is altered," he continued, taking out a photograph, "but that must needs be, sixteen and twenty-six could scarcely wear the same face."

The entrance of the waiter with dinner cut short these tender musings, and while our traveller discusses that welcome meal, I will put my readers in possession of the history of his early youth.

Robert Conway was the third son of a poor curate in Westmoreland. He was destined by his father for the agricultural profession, and at sixteen began to study the rudiments thereof with a neighbouring farmer. This farmer, a widower, had one daughter, a child of thirteen; and his nephew, five years her senior, also resided at the farm. The young people were much together, for Milicent was a spoilt child, and wandered about the farm at her own sweet will. Robert Conway, and her cousin, Gilbert Blake, were her bond-slaves, and sworn enemies to each other, but, child as she was, she treated them with an impartiality, which was exasperating to both, and which would have done credit to a grown-up coquette of five years' experience.

As the three grew older, and Milicent became more womanly, these bitter feelings increased, and grew at last into rooted hatred. One unlucky day blows succeeded to bitter words, and the young fellows fought together with deadly courage. Blow followed blow, and both combatants were nearly fainting, when a shadow darkened the doorway of the barn in which they struggled, and Milicent Halford, white as her summer robe, stepped in between them. A blow from Gilbert's hand fell on her shoulder, but she never flinched, and with cold calmness, she bade them desist. Her chilling manner fell like ice upon the burning passions of the boys, and they sullenly and silently retreated.

That night Gilbert Blake ran away to sea. Next morning, the farmer heard from Robert's unwilling lips the story of the fight and its cause. He was a man having strong family affection, and loved his nephew, therefore he resented Robert's share in his flight. Besides this, he had looked forward at no very distant day to his daughter's marriage with her cousin, not considering a poor curate's son, (though a gentleman) a suitable son-in-law.

Robert was too proud to screen his conduct or conceal his feelings, and the interview ended by his instantly leaving the house. He became unsettled and unhappy, and finally with his parents' consent, he started for America, where friends of the family had long established themselves in business. He had a short interview with Milicent before he sailed, during which he vainly tried to win a promise from her to wait for him till he was rich enough to please her father. But Milicent, who hated poverty, was firm, and Robert left England with a sad heart.

Of his foreign wanderings it is not my purpose to speak, suffice it to say, that through them all, his heart remained constant to his first love, and as fortune favored him year by year, his heart whispered that the idol of his youth might yet be the wife of his manhood, the comfort and delight of his age.

His was a rare nature, I know, but, my readers, it is in these rare natures that the romance of life, as well as its deepest joys and greatest sorrows are exhibited: if all characters were alike commonplace, we should have no stories to tell.

Only once since he left England had he heard of Milicent and the news was bad. A year after his departure, the farmer died, and to the horror and surprise of all concerned, he died insolvent. Milicent, declining all friendly aid for the future from her country friends, departed to seek a distant relative near London, and was never more heard of in the quiet nook among the Westmoreland hills.

At length the time came, when Robert Conway could return to England a rich man, and the first of his preparations was to forward a letter to an English solicitor for Milicent Halford, instructing him to advertise in the papers for that lady. The advertisement appeared thrice, and on the third day, a lady called at Messrs. Holbrooks' offices, who proved by tests successfully applied, that she was the person for whom the letter was intended. A correspondence began between the old play-mates, portraits were exchanged, and a meeting ar-

ranged to take place immediately on Robert's arrival in England.

Robert Conway's dinner was despatched, his toilet quickly but carefully made, and he was soon driving towards Bloomsbury, bent upon keeping his tryst with the only woman he had ever loved, and whom he had not seen for ten years.

CHAPTER II.

"The fount that first brake from this heart,
Still travels on its way,
And channels deeper as it runs,
The love of life's young day."

—Motherwell.

The room in which Robert Conway met his childish playmate, was poorly furnished, and already dusk with twilight shadows, but its poverty and gloom seemed to set off the beauty of the woman who rose from the window seat to receive her visitor. During the first converse Robert did not remark the alteration in Milicent's face and manner, but as they gradually subsided into friendly talk of old times, he became aware that a subtle change, born not of time alone, had left its mark upon her. He told her of his successes in the new world, and then questioned her gently of her own struggles. She grew pale and said hurriedly,

"It was a dreadful time! do not speak of it. I strive daily to forget it."

"But you found a friend, you say?"

"Yes," she answered slowly, "I found a friend, in fact, a distant relative, Mrs. Honeywood, with whom I live. She is poor, but she is good to me, and we take in needlework."

There was a stiff reserve in her manner, but Robert attributed it to the painful nature of her former remark, and said,

"May I see Mrs. Honeywood? I should like to thank her for being good to you, Milly."

His voice faltered tenderly over the old-time name, and at that moment the door opened, and a lady entered. Milicent rose and said,

"Mrs. Honeywood, Mr. Robert Conway."

After a florid welcome from the lady, who was a full blown-widow with coarse features and keen eyes, Robert said heartily,

"I am glad to make your acquaintance, Mrs. Honeywood. You have been kind to Miss Halford."

"Not at all," was the reply. "Miss Halford overrates my endeavours to serve her."

"I value them as they deserve," said Milicent quietly.

Robert Conway was not a practised judge of

character, from physiognomy or voice, but even to him there sounded a false tone in each woman's words as she addressed the other.

"I did not come to intrude upon your friendly chat," said Mrs. Honeywood, "But merely to tell you, Millicent, that I am going for a stroll, so be agreeable to Mr. Conway, and keep him till my return."

With many "nods, and becks and wreathed smiles" the lady departed, and the conversation turned again upon olden times. It gradually assumed on Robert's part, a tender tone, as he felt himself strongly drawn to this woman, whose matured beauty so richly fulfilled the promise of her early years.

At length, in eager words, he asked her to marry him, and share the fortune he had made. For a time she made no answer, but he saw she was strongly agitated. At last, grown calmer, she spoke,

"Have you always meant to ask me this?"

"Ever since we parted."

"But ten years have changed me, in heart and mind as well as in appearance."

"I love you, Millicent," he said simply.

To his surprise her new-born calmness gave way, and she wept passionately and long. He soothed her by endearing names, and when she grew calm again, he said.

"But your answer, dear." She turned her pale face to him, yet wet with that passionate shower.

"Yes," she said, almost below her breath. She was strangely passive in his joyful embraces, and at last said,

"I wish you would go before Mrs. Honeywood returns."

"I will," he answered, "You are tired, dear, and I shall see you tomorrow."

He left her with a tender farewell. As his steps grew fainter down the quiet street, she went to the window, and turned her white face to the fast-gathering darkness.

"God forgive me! she said. "I was tried beyond my strength."

(To be concluded in our next.)

The Theatres.

The new historical drama *England*, by Mr. W. G. Wills, author of *Charles I.*, is a great success at DRURY LANE. The scenery and dresses are magnificent. A new farcical comedy, written by Mr. W. S. Gilbert is drawing crowded houses at the HAYMARKET. It is entitled *Engaged*, and is produced under the immediate direction of the author. *After Dark* and the pantomime *Little Red Riding Hood*, which is performed entirely by children, continue to constitute great attractions at the ADELPHI. The LYCEUM holds a

powerful claim to public favor in *The Dead Secret*, founded on Mr. Wilkie Collins' novel of the same name. Another of this talented author's novels now meeting with much success in a dramatic form at the OLYMPIC, is *The Moonstone*, Mr. Henry Neville and Miss Bella Pateman sustain the principal characters. Mr. Burnand's comedy in three acts *Family Ties*, and Messrs. Farnie and Reece's new burlesque *Cham-pagne, a Question of Phiz*, form an attractive programme at the STRAND.

THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

Our first full-sized pattern is the EMPRESS PALEOT, as represented on the third figure of our first plate. The fronts are cut to fall quite straight, while the sides and back define the figure in a very slight degree. The pattern, (which will require the skirt to be lengthened about 7 or 8 inches all round) consists of three pieces:—back, forepart, and sleeve. The forepart has the side-piece cut in one with it, a long narrow fish being taken out under the arm to define the figure slightly at this part. The front edge is drawn in a perfectly straight line, and there are no fishes or puffs taken out in the chest. Our paper not being wide enough, a small corner has been cut off the bottom of forepart side seam which will have to be made good.

Our second pattern, (having all the pieces marked by one round hole) is the PRINCESS CHARLOTTE POLONAISE as represented on the first figure of our fourth plate. We have given the upper part of the pattern only, so that all the pieces will require lengthening about 24 inches all round the bottom, taking care to continue all the seams in straight lines. This pattern consists of four pieces viz:—front, sidepiece, side-piece of back, and back: the seam which unites the back and sidepiece of back, is marked by two small cuts placed near the top. The sleeve may be cut from either the July or August patterns. We have given the right hand side of front only, the middle of chest being indicated by a straight pricked line: the fishes or puffs taken out to define the figure are also marked by pricking. The left hand side of forepart must of course be cut narrower at bottom than the right side, (see the colored plate,) in a similar manner to that indicated by our first full-sized pattern for May last, taking care of course to allow at least enough overlapping to form a ketch for the buttons by which the opening is fastened.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JUNE.—The Windsor Corsette a Gilet, and the Beatrice Corsette.

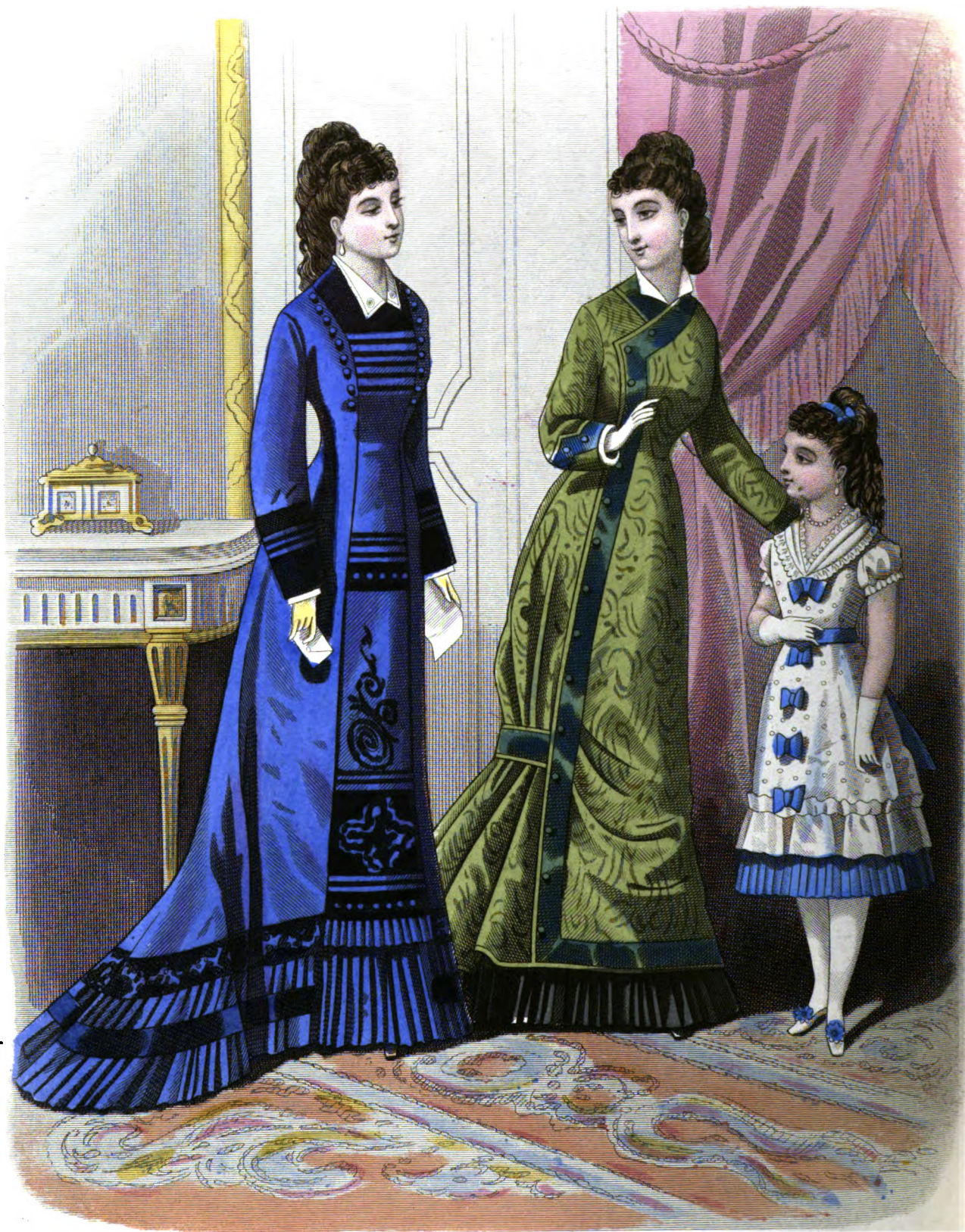
JULY.—The Breton Corsette, and the Scarborough Pelrine Manteliet.

AUGUST.—The Alice Basquina, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

* * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 12 stamps, of Louis Dorey & Co. 1, Kelso Place, Kensington, London, W.



December 1877

Le Monde Élegant

Photo



December 1877

Le Monde Élegant



December 1877

Plata 3

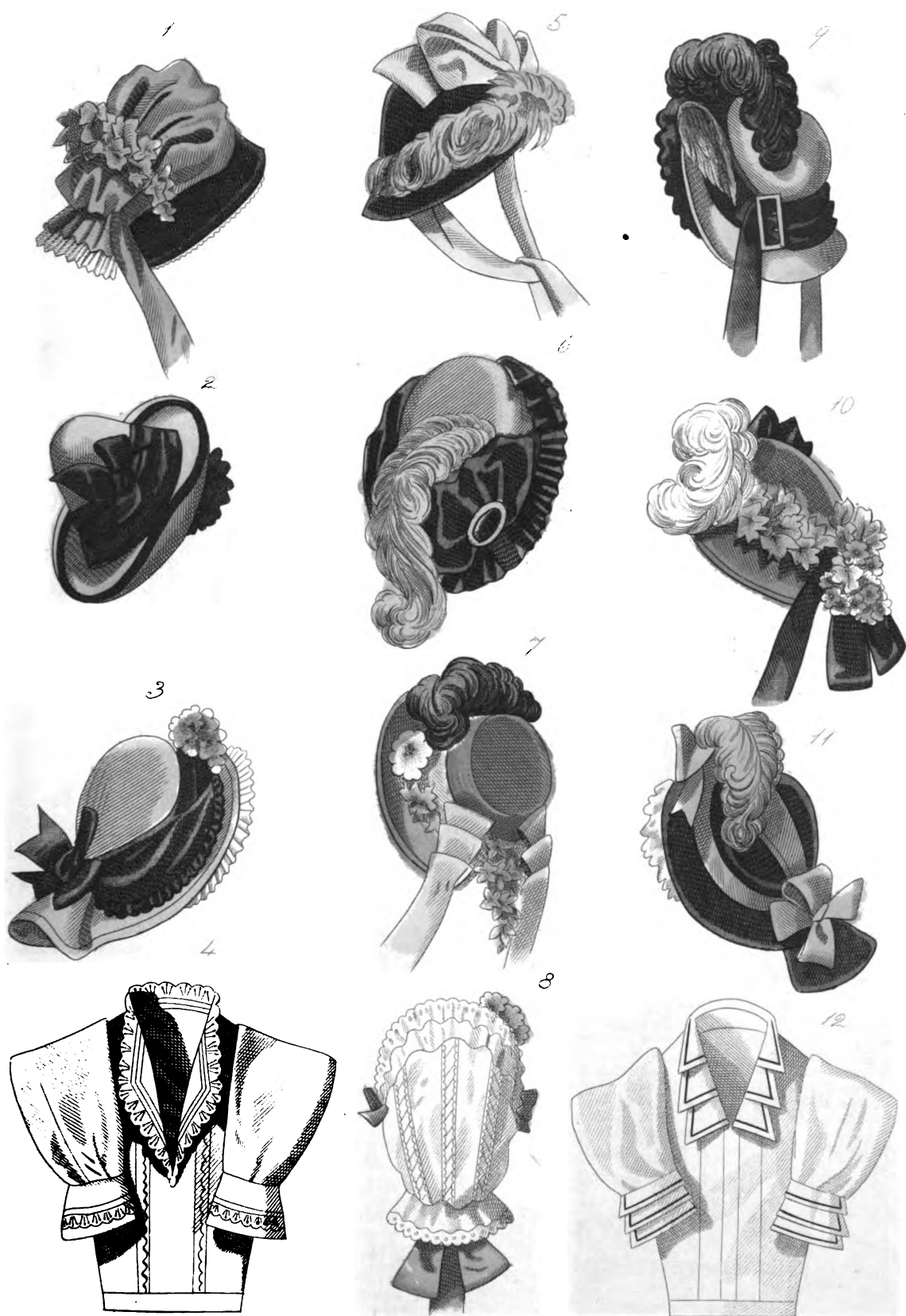
Le Monde Élegant



Décembre 1877

Plata 2

Le Monde Élegant



December 1877

Paula

Le Monde Élegant

THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 648.

DECEMBER, 1877.

VOL. 54.

Observations

ON LONDON AND PARISIAN FASHIONS.

In anticipation of the wants of our fair subscribers during the approaching Christmas festivities, our number for this month will be found to contain a variety of choice and elegant Ball and Evening *Toilettes*, selected from the choicest and latest productions of the leading Parisian *Artistes des Modes*.

Silks of light brilliant colors combined with tulle or muslin, are now the favorite materials for Evening wear. The most fashionable trimmings are lace and bows of satin, or black velvet. The underskirts for Evening *Toilettes* are always made with long trains; they are gored all round so as to sit perfectly plain in front, on the hips and at back; at back however this plainness is not carried below half the depth of skirt, at which height it enlarges *en éventail*, either by a full train joined on, by quillings, or by a combination of both. The train thus formed is kept out by means of an under train of stout muslin, made in large pleats, and forming part of the white *jupon*.

The upper skirt is generally cut in one with the *Corsage (à la Princesse)*, and forms a *Tablier* like figs. 1 and 3 plate 3, or a *Tunique* like figs. 2 plate 3 and fig. 1 plate 4. The *Corsage Cuirasse* is not quite so much worn, though it is of course still in fashion.

For all details of trimming and arrangement, we refer our readers to the third and fourth plates.

On plate 1 we give a very pretty Evening *Toilette*, for a young lady about 11 years of age.

For outdoor wear, we have little to add to the observations given in our October and November Numbers. As we predicted, the long skirted cloth *Pelisse* is a general favorite.

A most elegant black velvet *Pelisse* with silk *Gilet* is shown on our second plate.

Morning Dresses are always made *à la Princesse*, with the skirts plain; for walking, the trains are only very very moderately deve-

loped. Figs. 1, plate 1, gives a very elegant arrangement of the Breton style. Fig. 2, on the same plate, is very new and original both as regards form and material.

Jet or toned steel beads are much used in the trimmings of *Pelisses*, *Paletots* and Evening dresses.

THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 54½ inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

The first full-sized pattern given with this Number is an elegant TUNIC FOR A BALL DRESS, called the ALEXANDRA. It is represented on the second figure of our third plate, and consists of three pieces, front, sidepiece and back, which are all given complete in their full length. The bottoms of sidepiece and back are to be pleated or draped as shown by the pricking, and joined to the front which has a notch in the under arm seam to indicate where the pleatings start from. The bottom edge of front is scalloped, and is much deeper at side than at front. The fishes or puffs at the chest are marked by pricking.

Our second pattern (all the pieces of which are marked by a small round hole), is an EVENING DRESS ROBE for a little girl about 11 years of age: it is called the DAGMAR, after the eldest daughter of H. R. H. the Princess of Wales. The pattern consists of front, sidepiece, back and side-piece of back; the seam which joins these two last named pieces is marked by a small cut near the shoulder seam. All the pieces are given complete.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—*Princesse* Dress of a material composed of silk and wool, in shaded violet color,

trimmed with dark violet velvet; the entire front forms a *gilet Breton*, finished at bottom by a *stüted* flounce headed by a band of the velvet studded by buttons and edged by tassel-fringe; above is a broad piece of velvet, embroidered in floss silk of a lighter shade, and accompanied by narrow bands of velvet; an embroidered *arabesque* in floss silk surmounts this trimming, and the *gilet* is crossed at a certain distance below the waist by a band of velvet studded with buttons, and by three narrow bands. The upper portion of *corsage* is covered by velvet forming a square both at back and front; below the square of velvet, the front is crossed by five narrow bands, and at each side of the *gilet* are buttons extending from the shoulders nearly to the waist: the back of skirt is ornamented by similar buttons (see back view on page 5) and at the bottom is a *stüted* flounce headed by an embroidered band of velvet and crossed in the centre by a plain velvet band; the sleeves have velvet cuffs headed by broad and narrow bands.

This Robe may be cut from our first full-sized pattern for August last, by lengthening the skirt as required, and slightly increasing the fulness of back. MAGAZIN DE LA PAIX.

COSTUME FOR HOME.

Fig. 2.—This Costume consists of an under-skirt of black silk and a long Polonaise of moss green brocaded silk. The bottom of under-skirt is trimmed by a pleated flounce. The Polonaise, which extends to this flounce, is piped at bottom, and partially lined by bluish green silk, the fronts overlap, and the garment closes at right side, forming a point at the side of chest; the overlapping side is finished near the edge by a band of the bluish green silk studded with buttons by which the garment is closed; the silk band is continued along the front portion of the bottom of skirt and also round the neck. The back of skirt is drawn in nearly half-way from the extremity, by a band of the plain silk which starts from the opening and is carried round to the opposite side of skirt, where it terminates by a bow: the sleeves have fancy cuffs of the plain silk studded by buttons. For back view see page 5.

By widening the left side of front so as to overlap, and increasing the fulness at back by adding pleats at about six inches below the waist, this Polonaise may be cut from the same pattern as the preceding.

GRANDS MAGAZINS DU LOUVRE.

YOUNG LADY'S EVENING COSTUME.

Fig. 3.—Dress of white muslin with an underskirt of sky-blue silk; the muslin skirt is finished by a flounce, beneath which appears a *stüted* flounce of sky-blue silk by which the under-skirt is ornamented: the front of upper-skirt is trimmed by *papillon* bows of sky-blue ribbon which also forms a sash with long floating ends at the left side: the front of *corsage* is slightly open *en cœur*, the upper portion being covered by folds of muslin edged by narrow lace, and on the chest is a *papillon* bow. The sleeves are very short and consist of puffs edged

by narrow lace. For back view see page 5.

We give the full-sized pattern of this elegant Evening Dress. MAGAZIN DE LA PAIX.

PLATE THE SECOND.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of pale grey silk: the bottom of skirt is finished by a *stüted* flounce of silk of a darker shade of grey, surmounted by a broad double band of the light color, slightly gathered, and having in its centre a flat *ruche*, above which is an upright *stüted* frill of the dark silk. Pelisse of black velvet: it is nearly tight-fitting and the front forms a *Gilet* of black silk, closed by buttons and graduated to a point at the neck; the *gilet* is slightly shorter than the remainder of the Pelisse, and is finished by a frill of black lace, which is carried all round the bottom edge of the garment, headed by a band formed of several *rouleaux* of silk placed close together, and this trimming encloses the *gilet* and also forms pointed *revers* at the sides which are ornamented by pockets finished by similar bands, and accompanied by frills of the lace. The sleeves have deep pointed cuffs of velvet and silk, with bands, frills and velvet buttons. The neck is trimmed by a silk collar, round at back, and forming points in front; it is edged by a frill of lace. Chapeau of grey felt, with black feathers and blue ribbon and flowers. For back view, see page 5.

By arranging the fronts to form a Gilet and shortening the skirt a little, this Pelisse may be cut from our 1st full-sized pattern for Sept. last.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale olive green *Chiné*. The front of under skirt is finished at the bottom by a flounce, and the back is without trimming: the upper-skirt is composed of two distinct pieces: the front forming a square *tablier* slightly draped, and the back a deep square-shaped piece, which, with the back of underskirt, is caught in and fastened at about one third from the bottom, by two bands of olive green silk, which start from the sides and are united by a button; both portions of the upperskirt are edged by bands of this silk which is of a darker shade than the dress. Pelisse of grey cloth: it is partially tight fitting, and the skirt is hollowed out at equal distances all round the bottom, thus forming tabs, ornamented by *passementerie* and edged by fringe, the open vandyked spaces being filled in by *stüted* frills of grey silk and surmounted by buttons: the fronts are closed by invisible hooks and eyes, and are ornamented by a broken line of buttons. The shoulders are covered by a small Pelerine, notched out in accordance with the bottom of skirt, but on a much smaller scale. The sleeves have fancy cuffs finished in accordance. The neck is encircled by a narrow upright frill of grey silk Chapeau of black felt, with light Havannah ribbon, and feathers of black, white, and light Havannah.

Our first full-sized pattern for October may be used for cutting this *Pelisse*.

PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—Dress of black silk: the bottom of skirt is trimmed at sides and back by a *flûted* flounce headed by two *biais* bands; the front is ornamented by *papillon* bows of black ribbon placed very near to each other. Large *Pardessus* of light brown or drab fancy cloth: the garment is partially tight-fitting, and closes obliquely by buttons, from left to right, overlapping on the chest and forming a point at left side; at the same side is a square pocket finished by a pointed flap. The neck is trimmed by a narrow upright collar of velvet; and in front is a rosette, starting from which, loops of silk cord are carried to the point on left side of chest already described. The sleeves have deep cuffs finished by similar rosettes and loops of cord. Bonnet of black silk and velvet with small buff flowers inside the front. For back view see page 5.

These Costumes are from the *MAGAZIN DU PRINTEMPS*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, of pink silk and of white muslin: the underskirt is of pink silk and is trimmed at bottom by a broad flounce arranged in groups of *flûted* pleats, alternated by plain spaces. The upperskirt is of white muslin, and of pink silk; it is cut à *Princesse*; the front, sides and lower portion of back are of white muslin; the front is trimmed by a row of *papillon* bows of pink ribbon: the remainder of back is composed of the silk arranged to form a double row of oblique folds which meet in the centre *en chevron*; the whole is edged by narrow white lace, and at the bottom corners are groups of bows of pink ribbon, by which the skirt is caught up; the back falls *en bouffant*, being gathered to the bottom of the silk portion of back: the front also is slightly draped and the skirt is edged by a flounce of white lace. The top of *corsage* is pointed both at back and front, and is finished by *revers* of the silk edged by narrow lace; the sleeves form puffs of silk. For front view see page 5.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of sky-blue silk and of white spotted muslin: the underskirt, which is of the blue silk, is divided into four sections: the back is trimmed at bottom by two *flûted* flounces, the upper one is formed of much smaller *flûtings* than the other, it has an upright heading and is crossed near the bottom by a band of silk; above is a tuft of blue flowers, (see back view on page 5): this portion of skirt is enclosed at each side by three frills of white lace; these frills extend nearly its whole length, becoming narrower as they approach the waist, and they are flanked by bows and ends of ribbon: the front of skirt is similarly enclosed, but the frills are much narrower: the front is trimmed by a very deep

flounce arranged in *flûted* pleats and extending nearly half up the skirt: the flounce is headed by three folds, above which is an upright frill of white lace; the side sections of skirt are each trimmed by four flounces. The upperskirt and *corsage* form the *Tunique Princesse* of which we this month give the full-sized pattern: it is of white spotted muslin, and closes in front, where it is ornamented by *Papillon* bows of blue ribbon: the back is short and square and is caught up and fastened by sprays of blue flowers to the sides, which are prolonged to form points; the front sides of these points, which form oblique lines meeting at the centre of front, are scalloped and edged by a frill of white lace; the backs, which form straight lines, are finished by the lace arranged in spiral folds, and are attached to the upright frills above named, the back of skirt being edged by a frill: the top of *corsage* is finished by draped folds of blue silk, and on the chest is a *bouquet* of blue flowers; the sleeves form puffs of muslin, above which the silk is cut in small tabs. For back view see page 5.

We give the full-sized pattern of this elegant *Princesse Tunique*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white muslin and of pale yellow silk: the underskirt is of pale yellow silk: the bottom is trimmed at front and sides by three flounces of muslin, headed by *rouleaux* arranged to represent the edging of a *biais* band of silk. The back of skirt falls in fixed *flûtings* from the waist, and is edged by narrow white lace; the upperskirt and *Corsage Princesse* are of white muslin: the front and sides of skirt form a round draped *Tablier* edged by a white lace flounce, and the back a *pièce bouffante*, the sides being caught up and fastened by tabs of the silk, which start from the shoulders; these tabs are round and graduated in width, and are formed of folds of silk; they are each edged by narrow white lace: at each side are three tabs, which overlap and are fastened to each other by *papillon* bows of black velvet, (of graduated sizes) the lower tabs extend nearly to the bottom of underskirt, and serve to enclose the *flûtings* already described, and also to fix the ends of a draped festoon of muslin edged with lace, by which the back of skirt is crossed: the upper tabs cross the shoulders and are fastened by the velvet bows to the sides of front (see front view on page 5): the top of *corsage* is finished both at the centres of front and of back by small pointed *revers* of the silk headed by narrow white lace, and the sleeves form puffs of silk headed by little pointed lapels and edged by lace.

These Ball Costumes are designed by *M^{me}. GILBERT*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—This Costume consists of an underskirt of rich *mauve* silk, with a *Princesse*

Tunique of white muslin. The bottom of under-skirt is trimmed by two narrow flounces of white muslin, having between them one of *mauve* silk, the whole surmounted by a broader flounce of silk which is hollowed out into square tabs, with intermediate spaces of equal size, filled in by *flutings* of white muslin; the flounce is headed by two upright frills of the muslin: the front of skirt is slightly draped, and the back forms a train. The *Princesse Tunique* is short and square in front, where it closes by buttons; the sides form deep points and the back is round and *bouffante*, being caught up and fastened by a loop and end of broad *mauve* ribbon; in the side corners are groups of bows and the whole of the skirt is edged by a frill of white lace, headed by a *rouleau* of *mauve* silk. The *Corsage* is partially high at back and on the shoulders; the front is open, and the top is ornamented by folds of *mauve* silk and finished by a narrow frill of muslin or lace. Puff sleeves of *mauve* silk edged by similar frills. For front view see page 5. MADAME BREANT CASTEL.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of striped green silk and of white muslin: the underskirt is of the green silk: the bottom is hollowed out into vandykes and finished by a *fluted* flounce of white muslin: the upperskirt and *corsage* are of white muslin: the front forms a round draped *tablier*, the sides are caught up so as slightly to overlap those of the *tablier*, and are fastened by *papillon* bows of black velvet: the back is *bouffante*: the upper portion forms two pleats which are carried up and fastened to the centre of the back of *corsage*, disappearing under the *berthé* trimming of green silk. The skirt is edged by a flounce of white lace, headed by a band of plain green silk. *Corsage Cuirasse*, deep and round in front, and hollowed up towards the back, it is edged by a frill headed by a band of green silk: the top is low at back and front and rather high on the shoulders, and is finished as indicated, by a *berthé* trimming of plain green silk edged by narrow white lace: on the shoulders are small bows of the black velvet and the sleeves form puffs of white muslin. For front view see page 5.

This *Corsage* may be cut from our second full sized pattern for June last, by cutting the top of neck to form points at back and front.

BALL COSTUME.

Fig. 3.—*Princesse Robe* of rose-colored silk with trimmings of white muslin: the fronts of skirt and of *corsage* are covered by muslin arranged in folds and edged by narrow lace, and having in the centre a band of the silk studded by black buttons which serve to fasten the dress: the bottom of the skirt is trimmed by three *fluted* flounces of silk and two of worked muslin headed by a narrow band of silk edged with very narrow black velvet ribbon, the flounces start from the sides of the muslin already described. The extreme back of skirt is slightly *bouffante*, being caught up and fastened just above the flounces by a group of black

velvet bows; these also serve to fix a sort of *eventail*, by which it is terminated (see back view on page 5). A *Cuirasse* is represented by a *fluted* frill of silk edged by narrow lace and headed by a band of silk with the edgings of black velvet. The *corsage* is open in front and half high at back and on the shoulders; it is finished by *revers* with the narrow black velvet ribbon, and on the chest is a group of black velvet bows. The lace edging and narrow velvet are carried across the top of back. The sleeves are formed of puffs of the silk.

This Costume and the preceding one are designed by MADAME GILBERT.

PLATE THE FIFTH.

No. 1. CHAPEAU of black velvet having a soft crown of blue silk: the crown is crossed by a garland of foliage, and there is a *fluted* curtain of the silk edged by white lace. MADAME ANDRÉE.

No. 2. HAT of light grey felt, having the brim turned up and bound by black velvet: the crown is encircled by a draped band of black velvet, with bows at the right side: the inside of front is trimmed by a *râching*. MADAME ANDRÉE.

No. 3. CHAPEAU of light Havannah-colored felt, forming at back a deep curtain; the inside of brim is trimmed at front and sides by a *fluted* frill of white muslin. The crown is enclosed by a broad draped band of black silk, having at the lower edge a *fluted* frill, and at the back is a group of bows and short ends of black ribbon. In front is a small bouquet of scarlet flowers. MADAME BOIREAU.

No. 4. HABIT-SHIRT AND SLEEVES of thick white muslin, to be worn with a *corsage* open *en cœur*. The open portion of front is finished by pointed *revers* edged by several rows of narrow pipings and by frills of embroidered muslin which are carried round the back of neck, below the *revers* the front is ornamented by tucks with very narrow vandyked edgings: the sleeves are gathered into cuffs which are finished by the worked muslin with single pipings. MAISON CAPEICE.

No. 5. CHAPEAU of black velvet, trimmed with light brown fur; in front of crown are large bows of pale yellow silk. Strings of similar silk. MADAME BOIREAU.

No. 6. HAT of light grey felt, having the brim edged by a *fluted* frill of violet velvet: at left side of crown is a draped band of the velvet, and at right side towards the back an *eventail* accompanied by a buckle: from the *eventail* starts a long grey ostrich feather. MADAME ANDRÉE.

No. 7. CHAPEAU of light brown felt trimmed by pale yellow ribbon, and foliage; at left side is a small white flower, and in front is a black ostrich feather; the *brides* are of yellow ribbon and are continued from chains of bows at the back. MADAME HUSBAND.

No. 8. MORNING CAP of thick white muslin; puff crown of muslin and insertion, curtain edged by narrow lace, from beneath the curtain start loops and a floating end of the ribbon. Double border of worked muslin having at sides, small bows of blue ribbon; at right side of front is a small tuft of blue flowers. MAISON LESIRE.

No. 9. CHAPEAU of grey felt: the front of brim is turned up and the inside is trimmed by a puffing of black velvet: the crown is encircled by a draped band of the velvet fastened near the back by a buckle and terminating in a floating end: a similar end starts from a bow at the opposite side. In front is a black

(Continued on page 6.).

REVERSE VIEWS OF OUR COLOURED PLATES OF COSTUMES.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

ostrich feather with a green parrot's wing. MADAME ANDREE.

No. 10. CHAPEAU of light brown felt; the front is trimmed by a white curled ostrich feather with an even-tail of black velvet; at left side is a garland of foliage which extends to the back, and is accompanied by a bouquet of small scarlet flowers and some loops and a floating end of black velvet ribbon. MADAME HUSBAND.

No. 11. CHAPEAU of black velvet; the back of brim is prolonged to form a sort of curtain: the crown is encircled and partially covered by bands of light green silk which form a group of bows at the back. In front is a pale green ostrich feather which starts from bows and ends of ribbon, and the inside is trimmed by a frilling of white lace. MESDAMES BRIE ET GEOPRIN.

No. 12. HABIT-SHIRT of white opaque muslin with triple collar and cuffs of white linen. The Habit-shirt is to be worn with a *Corsage open en cœur*; and the collar forms at each side three pointed tabs overlapping each other, and having near their edges narrow black bands. The cuffs are similarly arranged and finished. Below the opening, the front forms three tucks, and at the top of the central tuck are three jet buttons. MAISON CAPRICE.

HIS FIRST LOVE.

CHAPTER III.

"From the wreck of the past which hath perished."

—Byron.

When Mrs. Honeywood returned from her stroll she found the gas lighted, and Milicent sitting at her needlework, pale and calm.

"Well?" she said taking a chair facing the quiet worker.

"Well!" replied Milicent without raising her eyes.

"Has he said anything definite?"

"He has asked me to marry him."

"And you accepted him of course."

"Yes, of course," said Milicent Halford with exceeding bitterness, lifting her dark eyes full of rage, scorn, and fear, to the coarse face opposite. "What else could I do?"

"What else indeed?" sneered Mrs. Honeywood. "Unless you are in love with the wretched life we live."

"In love with it," retorted the younger woman, "oh Heaven! if I were a little less in love with life itself, I would sooner have sought a bed in the river to-night than have said yes to Robert Conway."

"Ah," replied the widow with exasperating calmness, "you were always a coward, and selfish where your own comforts were concerned. I know that to my cost," she added after a pause, and with bitter force.

"Let me warn you of one thing to-night," said Milicent Halford, leaning over the table, and fixing her glittering eyes on the widow's face. "If you bring up the horrible past again

before me, I will retract the step I have taken. This wretched life will go on for us both, but in separate paths, for if I break with Robert Conway now, I will leave you for ever, and you will search long before you find such a willing slave as I have been."

"Now, Milicent," urged Mrs. Honeywood, "be reasonable. You and I have discussed our parting before, always coming to the same conclusion. Where could you earn honest bread apart from me, if I revealed your past to those who employed you? Where?"

"Ah me! that is true," moaned the young woman rocking in her chair, "I know it, but if not for pity, at least for policy, for your own sake, if not for mine, leave the past alone. I have no past but misery, as you know, and you have made a profit of that misery. In any advantage the future may bring me, you shall have your share, as you have shared in the fruits of my toil, but now and for ever leave the past alone."

"Alone!" cried the widow, whose anger had risen during the last words spoken. "Alone! can I ever forget it? Is natural feeling dead in me because I promised him to forgive and shield you, and because I have been content to eat my bread at your hands? Can I ever leave the past alone? Can I ever forget that you married my son to his destruction, lived with him to his daily and hourly curse—"

"Stop," cried Milicent.

"I will not," cried the enraged woman. I will speak now if you kill me for it, as —"

In her passion she raised her voice so high that neither she nor Milicent heard a footstep ascend the stairs, and pause at the door of their room.

"I tell you," she continued passionately, "I will speak of the past—"

She paused, quelled by the awakening tigerish look in the dark eyes of the woman who had risen from her chair.

"Do not tempt me," said Milicent in a low savage tone, which thrilled her listener's heart with terror.

"I will say no more," said Mrs. Honeywood hurriedly. I will never mention the past again, but when I remember—"

"Beware," said Milicent in the same tone.

"Sit down," Mrs. Honeywood went on, "sit down and calm yourself, and let us talk over things reasonably."

With a sullen air, under which the hot rage was slowly subsiding, Milicent again took her chair. As the flush of passion died from her cheek, its haggard and sharpened outline ap-

peared distinctly, shown up by the gaslight over her head. You would not have known her for the beautiful woman who rose from the window seat to meet Robert Conway in the summer dusk.

"Now, Milicent," said the widow in a conciliatory tone, "let us consider calmly how we stand. Before you marry Mr. Conway, he will of course, provide a home suitable to his position and fortune. When you marry him, I shall become a member of that home."

"Yes," was the sullen answer. "I must carry my chain, my fetters, and my jailer with me wherever I go."

Mrs. Honeywood ignored the interruption, and continued,

"Then it is only suitable under the circumstances, that your husband should make me a small allowance in consideration of my past kindness to you."

"In other words," said Milicent bitterly, "that I should use that plea to obtain from him the hush-money I have hitherto earned for you by hard toil."

"Does it mean nothing?" cried Mrs. Honeywood, "that you will be able to live without toil? Remember your health, remember what the doctor told you last winter."

"I remember," said Milicent, a strange look coming into her eyes, "he said if the bleeding from the lungs occurred again, my life might ebb away. But ah! I shall grow well in a good home, with an easy, cared-for life. I shall grow strong and enjoy existence again, as I did before the horrible past. How it haunts me to-night!" she cried excitedly, rising and pacing the floor, "I suppose it is because I am saying farewell to it for ever. When I am Robert Conway's wife—"

A loud knocking at the room door interrupted her, and before any permission to enter could be spoken, Robert Conway walked into the room.

CHAPTER IV, (and last).

"So thy face no more I meet
In the field or in the street."
—*Jean Ingelow.*

One look at his awestruck countenance told the wretched woman that he had overheard their conversation.

Milicent's face grew white and rigid as that of a corpse, and Mrs. Honeywood sank pale and panting into the nearest chair.

Like a man in a dream, Robert Conway gazed at both for a few seconds, then laying

his hand on the widow's arm, he said hoarsely, "What is it that she has done?"

Shaking and frightened, she turned her face to Milicent, who stood by the mantel-piece with eyes transfixed, and lips apart.

"Ask her," she stammered, "ask Milicent, I will not betray her."

Slowly he turned and looked at the statue-like figure and rigid face of the woman for whom he had worked and waited, the woman whom he had loved with such blind confidence in her worth. He did not touch her, but stood still almost as herself.

"Milicent," he said at last, "one word—is it all over?"

Her lips formed the word *yes*, but no sound issued from them. He took the sign as his doom, and bowing his head upon his hands he groaned aloud. In a few moments however, he recovered himself, and, speaking to neither, yet to both, said,

"I will not ask to hear of the past, save two or three facts which I have a right to know. Was Milicent Halford married?"

"She was." It was her voice, but oh! so changed.

"To whom?"

"Gilbert Blake."

"And he is —?"

"Dead."

Like the voice of one expiring, the word fell on the wretched man's ears, but ere he could speak again, the statue-like figure swayed—stooped,—dropped in a heap upon the floor, face downwards. The next moment a crimson stream flooded the loosened hair, the dingy dress, the threadbare carpet, and flowed up to Robert Conway's feet.

God help him! It was the life-blood of his first love!

* * * * *

They buried her in a low-lying cemetery, near London, where bright flowers wave, and wild birds sing over the grave of the lovely Westmoreland girl, whose own selfishness and passion marred her opening life, and stained her ripening womanhood with deadly crime.

A stone bearing her name, *Milicent Blake*, with the dates of her birth and death, marks the spot, but no human being who knew her in life draws near to part the long grasses, to drop a few tears, or to bear away a blossom for tender remembrance.

Before Robert Conway returned to America, he heard from Mrs. Honeywood the fatal story of his lost love's life, which I will transcribe in a few words.

On leaving Westmoreland, Milicent sought her aunt, Gilbert's mother, who, having married a second husband, was again a widow. In course of time Gilbert returned, and easily induced his cousin, in her altered circumstances to marry him. It was an ill-starred union. Gilbert was indolent, Milicent selfish and extravagant, and both were of violent disposition. Quarrel after quarrel ensued, until one evening in a terrible access of rage, as they struggled together at the head of a staircase, for the possession of a knife, which Gilbert had drawn from his pocket, Milicent using all her strength, pushed him down the stairs. Mrs. Honeywood coming up as he fell, heard him murmur "*She has killed me,*" and Milicent rushed to him with agonising self-accusations.

The near approach of death softened Gilbert's heart to his wife: he forgave her, and implored his mother to do the same. Mrs. Honeywood, weakminded and selfish, agreed; and a verdict of *Accidental Death* was found at the inquest. The two women removed to London, and when her natural grief (a frivolous feeling at most) abated, the widow used her guilty knowledge as a means to compel her daughter-in-law to maintain her. She did not place her conduct in this light before Robert Conway, but the fatal conversation he had overheard enabled him to form a true opinion of the case. His generous nature made him unwilling to leave her destitute, and by using influence, he had her elected an inmate of a pretty almshouse near London, where however she died shortly after admission.

Small preparation sufficed for Robert Conway's return to America, which became thenceforward the land of his adoption.

He goes his way quietly, doing what good he can, but as I said in the opening of my narrative, Robert Conway's life-story began and ended on that summer evening when he came to Euston Station by the Liverpool Express to see his FIRST LOVE.

H. S.

The Centres.

The powerful drama *Amy Robsart*, has been a great success at DRURY LANE, and will, we understand only be removed to make room for the usual Christmas Pantomime, which is this year to be entitled *The White Cat*, and in which the celebrated Vokes family will make their appearance in London. Mr. W. S. Gilbert's comedy *Engaged*, continues to be very attractive at the HAYMARKET. The return of Messrs. James and Thorne to the VAUDEVILLE has given a fresh impetus to the ever interesting adventures of *Our Boys*, and not the least charming part of this wonderful comedy is the character of *Violet Melrose*, as represented by Miss Kate Bishop.

CHRISTMAS BELLS.

How beautifully sweet and clear
Chime out the Christmas bells!
How grandly on the listening ear
Their music sinks and swells!
Now keenly sweet, now soft and low,
Their sound floats onward o'er the snow.

We stand together once again
Beneath this roof-tree old;
One who has crossed the angry main,
From far off lands of gold.
And one whose promise has been kept,
Though cheeks have faded, eyes have wept.

What weary Christmases have passed
My darling one, for us!
But now we stand again at last
Caressing, thus, and thus!
My grateful heart within me swells,
To hear our English Christmas bells.

Look forth with me into the night,
Thy little hand in mine!
So once again our troth we plight,
For all life's shade or shine.
For dawning springtide, summer's glow,
For Autumn harvests, winter's snow.

One lot between us twain is cast,
One only home we have,
For Christmas feast, or Lenten fast,
On this side of the grave.
We know no shadow day nor night,
Love's sunshine keepeth all things bright.

Come closer darling, to my side,
Look out across the snow;
The joy and peace of Christmastide,
Seems whispered soft and low
In melody that sinks and swells
From blessed English Christmas bells.

NOVELTIES IN EIDER DOWN.

We have been much pleased with specimens of Messrs. Booth and Fox's novelties in Eider Down garments for ladies' wear. As the present fashion necessitates narrow skirts, and an absence of fulness at the waist, many ladies are puzzled how to obtain sufficient warmth, without an inelegant appearance of bulkiness at the waist. The down quilted Pantaloon supplied by Messrs. Booth and Fox, meet this want, and are a perfect boon to ladies, whether regarded as an adjunct to a fashionable *toilette*, or as a most comfortable article of apparel. We cannot too strongly recommend our fair readers to patronise these novel and useful garments, especially as the coming festive season will render changes of attire necessary: they will be proof against all changes of temperature if they adopt these useful garments, and their moderate price places them within the reach of all.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

AUGUST.—The Alice Basquine-Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelsø Place, Kensington, London, W.

PATRONIZED BY THE QUEEN.



No. 649.

Vol. 55.



THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

JANUARY, 1878.

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January 1878

Plate 1

Le Monde Élegant



January 1873

Le Monde Élegant



January 1878

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Prata



January 1873

Vol. 2

Le Monde Elegant



January 1878

Le Monde Élegant

Page 5

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

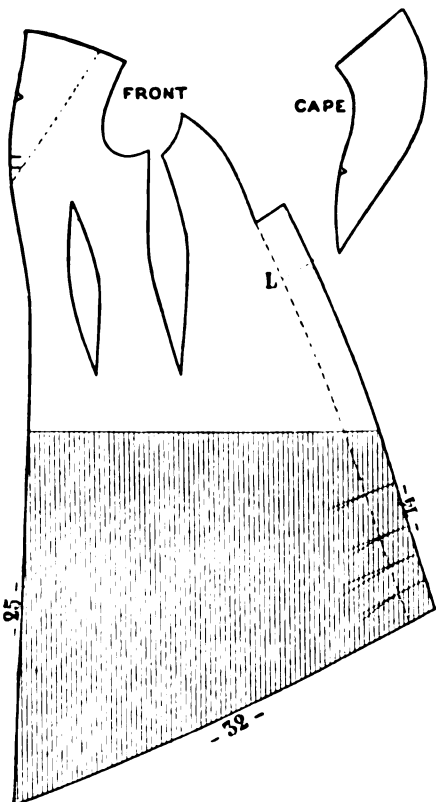
GILET

Middle of Front on a folded edge



FRONT

CAPE



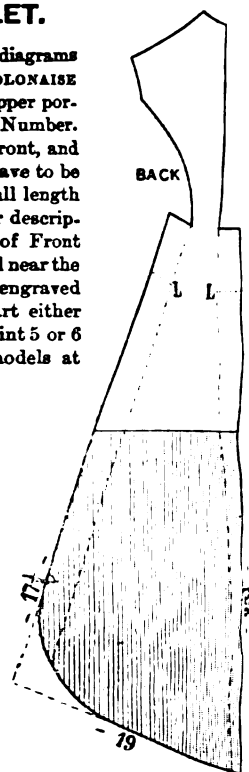
POLONAISE A GILET.

These five small models or diagrams show the complete form of the **POLONAISE A GILET**, of which we give the upper portion full-sized with our present Number. The shaded parts of the Gilet, front, and back, show the portions which have to be added in order to complete the full length of the pattern, as explained in our description on page 2. The side seam of Front must be slightly pleated or draped near the bottom of skirt as shown by the engraved lines. The back pleats may start either from the waist level, or from a point 5 or 6 inches lower, as shown by the models at L. L. L.

SLEEVE

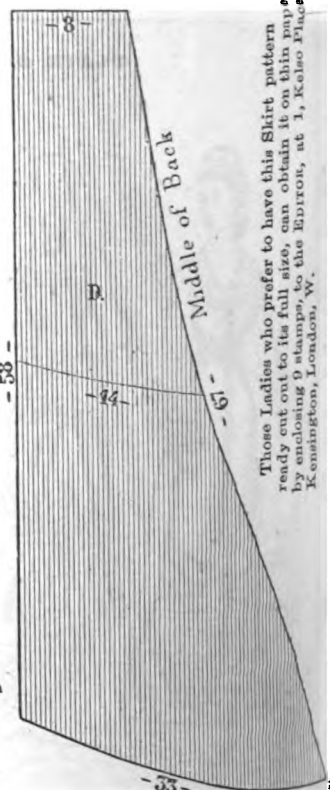
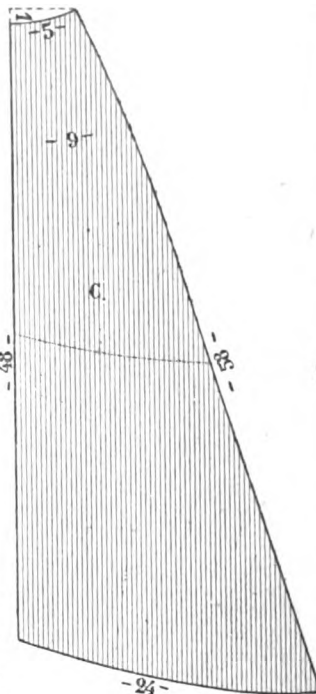
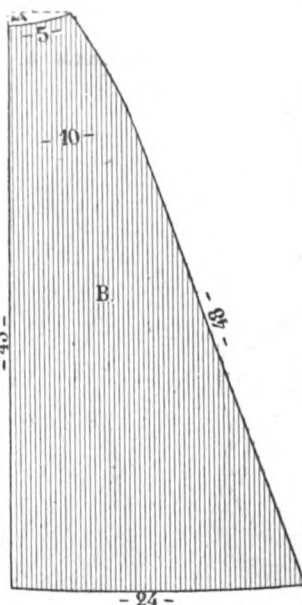
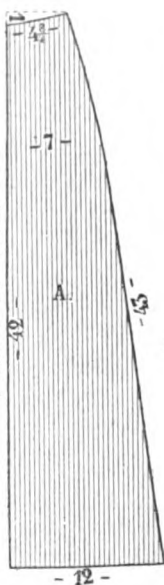


BACK



THE MARQUISE TRAIN SKIRT FOR A BALL DRESS.

Middle of Front



Those Ladies who prefer to have this Skirt pattern ready cut out to its full size, can obtain it on this paper by enclosing 9 stamps, to the Editor, at 1, Kensington Place, Kensington, London, W.

The above models give the pattern of the new **MARQUISE TRAIN SKIRT**; all the dimensions being marked in inches so that every lady may easily cut this elegant pattern out to its full size. A is the front breadth: B is the first side breadth: C the second side breadth: D the back breadth. To cut out to the full size, take a large sheet of paper (a newspaper will do) and an inch measuring tape: starting from the corner, for the first breadth A, mark down one inch for the slope of top, and 42 inches for the full length: mark 4 1/2 for the width at top, 7 inches for the width across the hips, and 12 inches for the width at bottom: make the side seam 43 inches long, and then cut out the paper pattern with the scissors. The same for B, C and D. In fig. D, the top is drawn square, and the width, 14 inches, is to be measured across at half the depth of skirt. The dotted lines across the middle of breadths C and D, show the places where the flounces or frillings usually commence.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 649.

JANUARY, 1878.

VOL. 55.

ADDRESS TO OUR READERS,
ON THE OCCASION OF COMMENCING OUR FIFTY-FIFTH YEAR.

IT is with great pleasure that we are able to inaugurate the commencement of our FIFTY-FIFTH VOLUME by calling the attention of our readers, not only to the enlargement in the size of our Magazine, and to the addition of another page to our letterpress, but also to the introduction of an entirely new feature into our Journal, in the shape of a plate containing Models or diagrams, enabling our readers to cut out skirts, Polonaises, and other patterns, the large size of which prevents them being included in our regular series of cut out paper models. We have been induced to add this plate, on account of the great difficulty experienced by Ladies in obtaining reliable and good fitting patterns even at a high price, and by the worthlessness of most of the cheap patterns now issued to the public from various sources. This plate will also, as occasion requires, give simple instructions for enlarging and decreasing the sizes of our patterns, as well as the best methods of measuring and cutting out.

The outline plate of back views has given so much satisfaction to our readers, and has proved to be so practically useful, that we shall in future print it separately by a new patent process, instead of including it among the pages of our letterpress.

The "WORLD OF FASHION" is the oldest established Journal of Fashion, not only in England but in Europe, and has the widest and most extensive circulation, a circulation which has gradually and steadily increased during fifty four years, a fact which is itself the best proof of the success which has attended the efforts of the Proprietors to follow the progress of the age, and thus to render the Magazine, year by year, of more and more practical value to its subscribers.

Private families take the "WORLD OF FASHION," because they know it may be consulted with certainty and confidence upon all matters connected with dress, and because they see at a glance what styles are in accordance with the Fashion of the day, and what colors will be in harmony and good taste: while the full-sized patterns give them an exact idea of the latest forms combined with the most correct fit.

Dressmakers purchase the work because they find in it the fullest and most reliable information on all subjects connected with Fashion, and because experience has shown that all their customers wish to see a publication which contains so many styles, and in which the harmony of the various parts which compose the Toilette are so clearly and correctly indicated.

It has been often remarked that the "WORLD OF FASHION" holds the same prominent position among Fashion Journals, as that held by the "Times" the "Telegraph" and the "Standard" amongst the Daily Press, and indeed it must be allowed that there are many points of resemblance in the principles upon which all these journals are conducted. The proprietors of each spare neither trouble nor expense in order to obtain the latest intelligence; they always employ in every department the highest talent that can be procured; and they give the largest amount of useful matter that is consistent with a moderate profit and with the consequent permanence of the Journal. Since the first numbers of the "Times" and "The World of Fashion" were issued, hundreds of Newspapers and Fashion Magazines have been started, carried on, and disappeared, while all these publications are still flourishing and improving, and every year sees an increase in their subscribers, an increase obtained without puffing or canvassing, and which is therefore the truest sign that they possess the Public confidence.

There are many causes which may lead to the decline and fall of a Fashion Journal. Some publications commence by issuing an amount of matter that cannot possibly pay, depending for profit on making an increase in price or a reduction of quantity after they have been established a few years. Other journals altogether give up any idea of profit from their sale, and depend solely on what money they can obtain from advertisements, or from selling patterns and goods of various kinds to their readers. Others depend on filling their pages cheaply, by reprints or casts from Continental journals, unaware that styles designed purely for Continental circulation are not suited to the elegant and quiet taste of English Ladies. These principles however, have never gained any permanent success, even when large sums have been spent in puffing and pushing the sale, while our modest Journal, conducted on what we believe to be true and sound principles, has enjoyed a continuous success which is the most certain test of real merit, and has attained a length of existence hitherto unparalleled, among the class of publications to which it belongs.

THE EDITORS.

Observations

ON LONDON AND PARISIAN FASHIONS.

As the Winter advances, a warmer style of Pelisse becomes necessary for outdoor wear, and fur trimmings, and small double or treble capes have accordingly made their appearance. The fur is generally arranged in bands of moderate width; and is accompanied by narrow braid arranged either in rows or imitating small tabs with buttons.

There is no change in the form of *Pelisses* or *Paletots* from that described in our last month's Number; they always have the skirts long and almost without fulness: they are tight-fitting or nearly so: the sleeves are generally of the coat shape, though a few Ladies adopt the wide *Pagoda* sleeve, trimmed with fur at wrists; plain cloth and *Matelasses* are the favorite materials, the trimmings are fringe and *passementerie*.

On our first plate we give a very light and elegant *Pelisse*, suited for moderate weather, the silk *gilet* and *revers*, and the rich *agraffes* of *passementerie* give it a very stylish appearance.

Dress skirts are made with long trains for the carriage, for indoor wear, and for evening Costume: for walking dress, trains are of very moderate length. The bottom of skirts are always trimmed by flounces arranged with more or less fulness.

The Robe or Polonaise, cut *en Princesse* without a seam across the waist, still keeps its leading place in Fashion. It is made very long and with much less fulness in the skirt than last season. The latest novelty in this style is the *Polonaise à Gilet*, of which we give the full-sized pattern with our present Number.

For Dinner dress, the *Robe Princesse* and the *Corrage Quirasse* are equally fashionable, and are often made with *Plastron* or *Gilet* at front. They may be made *en berthé*, or with the *Watteau* opening at back and front, like our second full-sized pattern: silks of light but not brilliant colors, are the favorite materials; white lace is the most fashionable trimming.

Ball dresses are very elegant in style; they are generally made of bright colored silk, and white muslin or *tulle* and trimmed with white lace and flowers somewhat sparingly used.

We will conclude by a few remarks on the quantities of material required for the present styles of dress. In the best materials, the width will be about 48 inches, and with this width, a long *Polonaise Princesse* will require at least 5½ yards. For a complete Costume, com-

prising an under skirt trimmed at the bottom, and a long *Polonaise Princesse* draped *en tablier*, about 11 or 12 yards will be required, according to the quantity used for trimming.

THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest and 24 waist, unless otherwise stated in the description.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

Our first full-sized pattern (cut in white paper) is the very novel and elegant *OLONAISE A GILET*, which is represented on the second figure of our second plate: it is for a lady of good figure and medium height, measuring about 35 inches round the chest. The pattern consists of five pieces, viz: *Gilet* or *Plastron*, front (which has the sidepiece cut in one with it), cape, back, and sleeve; the projecting piece at the back of sleeve and the line of pricking across the elbow, show the shape of the sleeve for the dinner dress, pattern No. 2.

The seam which joins the *gilet* to the front is marked with two cuts: the straight edge or centre of *gilet* should be laid on the folded edge of material, so as to have no seam. The puffs or flares that have to be taken out on the chest and under the arms, are indicated by pricking, and the skirt pleats at side seams and middle of back, are also indicated by pricking.

The size of our paper would not allow us to give the full lengths either of *gilet*, front or back. The *gilet* will require lengthening 17½ inches at bottom: the front will require lengthening 25 inches at the side which joins to the *gilet*, and 14 inches at the side seam; the back will require lengthening 23½ inches in the middle, and 17½ inches at the side seam, the bottom corner of side seam being rounded off as shown by the back view on plate 6.

The exact manner of lengthening these pieces, and their widths at bottom when lengthened, will be better understood by referring to the small models of this *Polonaise*, which are placed at the top of our 7th plate: the shaded parts are those to be added.

The size of this pattern may be enlarged in a very simple manner: make the *gilet* half-an-inch wider all down; add ½ inch all down the middle of back, and hollow out the bottom of armhole about ½ an inch. This will make the pattern suitable for a lady measuring 36½ inches round the chest.

Ladies who would prefer to save themselves the trouble of lengthening, may obtain this pattern already cut out in its full size by enclosing 5 stamps to the Editor at 1, Kelso Place, Kensington, London, W.

Our second pattern is a very elegant *WATTEAU CORRAGE FOR A DINNER DRESS*, as shown on fig. 2 of plate 3: all the pieces are cut out in blue tinted paper, except the sleeve, which is to be cut from the upper part of the sleeve of the first pattern. The body of this pattern consists of front, sidepiece of front, back and sidepiece of back. The seam which joins the front to its sidepiece is marked by one cut, and the seam joining the sidepiece of back to the back is marked by three cuts. This is a most useful pattern, and from its numerous seams may easily be altered so as to suit any figure. To enlarge it, add a little more width all along the front edge, the middle of back, and the seam under the arm, and deepen the armhole a little. To decrease the size, cut the pattern a little narrower at the places we have named, and cut the bottom of armhole a little higher.

Description Of the Plates of Costumes.

PLATE THE FIRST.

YOUNG LADY'S EVENING COSTUME.

Fig. 1.—Dress of white muslin, and of sky-blue silk: the underskirt which is of the muslin, is trimmed at bottom by two flounces: *corsage* and open *tunique* of the silk, the *corsage* is open *en cœur*, and meets only on the chest: it is partially covered by large square-shaped *revers*, edged by narrow white lace; on the chest is a group of bows; the entire *tunique* is edged by narrow lace, and at the sides are bows, placed on the edges of skirt, the open space in front is filled in by a round draped *tablier* of white muslin studded with buttons and having the side edges attached to those of the *tunique*. The sleeves form puffs edged by narrow lace. For back view see plate 6.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes: the under-skirt is of very dark brown silk, and is trimmed at the bottom by a fluted flounce headed by a festooned frill: the upper skirt and *corsage* (*Princesse*) are of a speckled woollen material, of a lighter shade of brown. The fronts close by buttons, and the bottom edge is finished by two rows of braid: the front and sides are slightly draped, the skirt being caught up *en bouffant* at back, where it is arranged in cross bands, finished by the braid, and accompanied by loop and ends of broad ribbon of the color of the underskirt. At right side is a *papillon* bow of the dark ribbon. The top of *corsage* is trimmed by a collar of the two materials, and the sleeves have broad cuffs in accordance. For back view see plate 6.

This Robe Princesse may be cut from the first full-sized pattern for March last, by lengthening the skirt considerably, and adding pleats to back and sidebody so as to produce the fulness shown on the back view of this figure.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of lavender striped silk: the underskirt is without trimming; the bottom portion of upperskirt is open at the sides, the front being slightly draped; the bottom is edged by a frill headed by a *biais* band: tight-fitting *Pelisse* of black *Matelassé* cloth; the front forms a *gilet* of black silk, and closes by a double row of buttons; the *gilet* is crossed near the bottom and on the chest by festoons formed of silk cordings, terminating by tassels and rosettes of *passementerie*: the bottom is finished by tassel-fringe, and the sides and back are ornamented by triangular shaped pieces of silk with cords and tassels: at back of waist is a similar ornament on the chest, the *gilet* is enclosed by *revers* of silk, forming also a square at back, and at front of neck is a small pointed collar; the sleeves have

fancy cuffs finished by tassels. Chapeau of grey felt. For back view see plate 6.

This Pelisse may be cut from the first full-sized pattern for October last, by lengthening the skirt, taking out puffs or fishes in front, and narrowing the back and sidebody at waist, so as to make the pattern closer fitting.

These Costumes are from the VILLE DE PARIS.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress of pale green silk: the bottom of skirt is trimmed by a kilted flounce partially covered by pointed tabs, above which are two upright frills. *Pelisse* of black cloth; it is partially tight-fitting, and the bottom is trimmed by tassel-fringe with a fancy heading, and by a band of brown fur surmounted by several rows of very narrow black braid; the fur is continued up the front opening. The upper portion of the *Pelisse* is covered by a triple cape, surmounted by a fur collar forming points in front: the sleeves have pointed cuffs edged by fur and accompanied by rows of the narrow braid. Black velvet Bonnet with soft crown of pale green velvet. For back view see plate 6.

The pattern of this Pelisse may be cut from our first full-sized pattern for October last, by lengthening the skirt and adding three capes.

COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes of a gray speckled woollen material called *neigéuse*: the bottom of under skirt is trimmed by a flounce arranged in groups of small hollow pleats, alternated by plain spaces. Upper skirt and *Corsage en Princesse*; the front forms a *gilet* extending nearly to the bottom of skirt, it is enclosed by bands of brown satin, and is studded by buttons of the same material: the bottom portion is slightly draped and is crossed by two bands of the satin. At each side of the *gilet* the skirt forms points extending rather below the *gilet*, the side of skirt being caught up and fastened by groups of bows of satin, which also serve to raise the back in a rounded or festooned shape thus forming a small *bouffant*: the entire skirt is edged by tassel fringe, headed by a band of brown satin: the upper portion of *corsage* is covered by a *Pelerine*, round at back and terminating at the sides of front in points, which enclose the *gilet*: the top of *gilet* is crossed by two bands of the satin headed by an upright frill: the *Pelerine* is edged by a very narrow frill accompanied by a band of satin: the sleeves have fancy cuffs finished by buttons, bands, and narrow frills. For back view see plate 6.

We give the full-sized pattern of this elegant Polonaise à Gilet.

PROMENADE COSTUME.

Fig. 3.—Dress of a very light drab speckled woollen material (*neigéuse*) the front of skirt is trimmed at the bottom by a broad flounce surmounted by two narrow ones, the uppermost

being put on with an upright heading: the back is trimmed near the bottom by a broad *fluted* piece of stuff finished at the lower edge by a double frill, and at the top by a single frill only. Mantle of black cloth, fastening by buttons at the left side; the opposite side of front being ornamented by a corresponding row of buttons: the edges of opening are bound by black velvet, and the sides of the garment are trimmed by three pointed bands each formed of several rows of very narrow velvet ribbon, the bands are of graduated widths and are each finished by a button, the mantle has large loose sleeves ornamented by similar bands and edged by black fur, by which the bottom of the garment also is trimmed. The upper portion is covered by a double cape trimmed by bands formed of rows of narrow velvet ribbon, placed close together and finished in accordance with those on the skirt and sleeves. The neck is encircled by a band of fur. Chapeau of black and of lavender velvet. For front view see plate 6.

These Costumes are from the MAISON DE LA PAIX.

PLATE THE THIRD.

DINNER TOILETTE.

Fig. 1.—Dress à deux jupes of light Havannah-colored silk, and of apricot silk: the under skirt is of the light Havannah silk, and is trimmed at bottom by two *fluted* flounces and by a flounce of white lace. The upper-skirt and *corsage* (*Princesse*) are of apricot silk, the skirt is edged at front and sides by a flounce of white lace headed by a woven band of yellow silk; the back of skirt is cut across near the centre, in a slanting direction from left to right, and the lower portion is gathered in and is also drawn together near the bottom to form a train which is ornamented in the middle by frills of the Havannah silk and of white lace; the upper portion of skirt being caught up *en bouffant* and fastened at each side by a group of bows of light Havannah ribbon, the right hand bow being placed much lower than the bow on the left hand, as shown by front view on plate 6: this portion of skirt is edged by a flounce of white lace headed by a woven band; the front is ornamented by a spiral trimming of lace, and the *corsage* which forms an open square both at back and front, is trimmed by white lace headed by the band. The sleeves are rounded and slightly open at backs of wrists, and are finished by frills of Havannah silk edged by narrow lace; at the backs are bows, and the sleeves have fancy cuffs of the dark silk edged by yellow bands. For front view see plate 6.

DINNER COSTUME.

Fig. 2.—Dress of white muslin and of mauve silk. The bottom of skirt is trimmed at back by three and at front by two flounces, the whole headed by one of white lace: above these flounces, the skirt forms in front two draped *tabliers*, each edged by a similar flounce headed by a band of mauve silk, the upper flounce

and band being rather the narrowest. The back of skirt forms two *pièces bouffantes*, the lower piece finished in accordance with the *tabliers* described, and the upper piece edged by narrow lace. At the sides of the skirt are broad bands of mixed mauve and white silk, edged by very narrow quillings of white muslin, with lace added at front sides. *Corsage Cuirasse* of mauve silk, edged by a frill of white lace, headed by a band: the centre of front is trimmed to form a *gilet* closed by buttons and enclosed by frills of white lace with *rouleaux*. The *corsage* forms both at front and back an open square, the sides being partially high; the whole is edged by a double frill of white lace, excepting the *gilet* which has only one frill accompanied by a small *bouquet*. The sleeves are open and rather short and are finished by frills of lace headed by graduated bands of the mixed silk edged by *rouleaux*. For back view see plate 6.

We give this *Corsage* full-sized, with our present Number.

DINNER COSTUME.

Fig. 3.—Dress à deux jupes of green shaded silk. The bottom of under skirt is trimmed by three flounces which are slightly festooned at the sides: the upper-skirt is joined to the bottom edge of the *corsage cuirasse*. The back forms a rounded *pièce* arranged *en bouffant*, and the front forms a narrow pointed *tablier* to which the edges of the back portion of skirt (just described) are sewn, the bottom of the *tablier* extending below them; the *tablier* is edged by a band of black velvet ribbon with a frill of narrow lace, and this trimming is continued up the sides of front of *corsage*, which closes by buttons; the back of skirt is edged by a flounce of white lace, headed by a band of black velvet ribbon, and the *bouffant* is supported by broad draped bands of similar ribbon forming towards the left side loops and a floating end; these bands start from the sides of the *tablier* and near the bows are folds of lace forming a sort of *eventail*: the *corsage* is cut very low and is hollowed out both at front and back, the upper portion being filled in by folds of white muslin: the sleeves form puffs of the silk, and on the shoulders and chest are bows of black velvet ribbon.

This *Corsage* can be cut from our second full-sized pattern for June last.

These Dinner Toilettes are designed by MADAME BREANT CASTEL.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—Princesse Dress of pale grey muslin; the front and back of skirt are composed of distinct portions joined at the sides; the bottom of front is trimmed by two narrow flounces, above which are two round draped *tabliers* edged by flounces of black lace; the upper flounce finished by a *papillon* bow at each side: the dress closes in front, to the extremity of the first *tablier*: the back forms pleats just below

the waist, where it is crossed by a band of black velvet, with bows, this part of the skirt is cut open at the bottom, up to about a third of the entire depth, the edges are finished by narrow black lace and the skirt is drawn together and fastened at the summit of opening by a group of bows and short ends of the velvet. The top of *corsage* is slightly hollowed out both at back and front and in trimmed *en berthâ* by black lace: the sleeves form puffs. For front view see plate 6.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of white muslin and of rose-colored silk: the under-skirt is of white muslin and is trimmed at bottom by groups of flounces (three in each group), separated by groups of *flûted* folds arranged perpendicularly: the upper-skirt is also of white muslin: it is edged by a flounce of white lace, and is caught up and fastened at back, the front and sides forming a draped *tablier*: starting from beneath the back of upper-skirt, a large piece of rose-colored silk partially covers the back of underskirt: it forms a point at back and at sides and is edged by a flounce of white lace headed by a *biais* band of muslin, it is fixed at sides by sprays of flowers and foliage placed on the upperskirt. *Corsage* of rose-colored silk, the sides are prolonged to form points, the back also forming a point, the whole finished by *biais* bands of white muslin which are carried along the sides of back, disappearing under the *berthâ*-trimming of silk and lace by which the *corsage* is finished: a flounce of white lace completes the trimming, the sleeves form puffs of white muslin, and on the chest is a group of flowers. For back view see plate 6.

BALL COSTUME.

Fig. 3.—Princesse Robe of sky-blue silk and of white muslin: the front portion is of silk and is closed by buttons to about half its depth, from whence to the bottom, the silk is divided in the centre and forms two broad tabs or bands, the open space being filled in by frills of muslin and of lace; the sides and back of skirt are composed of broad bands of silk divided by spaces covered by flounces of muslin and of lace, with draperies of blue silk, the skirt forms a train; the two back bands disappearing beneath a *bouffant* of muslin, which is continued to form the centre of back of *corsage*, at the sides of the *bouffant* and under it are sprays of yellow flowers with foliage. The *corsage* forms an open square both at front and back, and is covered by silk forming points and lapels, these surmount the sleeves which are composed of puffs of muslin: those portions of the dress which are of the silk, are each edged by a *rouleau* of white muslin, to which is added on the *corsage* a narrow frilling of the lace. For front view see plate 6.

The skirts of these Ball Dresses may be cut from the skirt model on plate 7.

These Ball Dresses are designed by MADAME GILBERT, Rue de la Paix.

PLATE THE FIFTH.

No. 1. CHAPEAU of light grey felt, the brim is edged by a narrow *flûted* frill of white muslin, and the inside of front is trimmed by a full *râche* of lace: the crown is enclosed by a drapery of white lace which forms puffs at front and at back, from whence starts an open loop of grey silk, this is to be attached under the chin and finished by puffs and ends of the lace. MDME. ANDRÉE.

No. 2. BONNET of brown felt trimmed at front and back by green foliage: at sides are chains of bows and bands of black ribbon which also forms *brides*: at back is a curtain of black silk fringe with a fancy heading. MESDAMES. BRIE ET GÉOPHIN.

No. 3. HAT of grey felt; the brim, which curves slightly, is bound by black velvet, at front of crown is a large group of bows of black velvet ribbon, which also forms a band at left side: starting from the bows, a black ostrich feather is carried along the right side to the back. MDME. BONDY.

No. 4. MORNING CAP of thick white muslin: the crown forms an elongated puff, and at back is a curtain edged by a frill of lace, and surmounted by bows and short ends of pale yellow ribbon: the lace frill forms a border round the cap, and a rosette at front, accompanied by bows and ends of the ribbon. MAISON CAPRICE.

No. 5. CHAPEAU of black felt, the brim is edged by a band of green shaded ribbon and the inside of front is trimmed by a thick *râche* of white lace: the crown is encircled by a draped band of the green silk, which forms in front a group of very large bows, and at back a puff. MDME. BOIREAU.

No. 6. TOQUE of black silk, having the brim covered by black velvet, the crown is partially covered by a profusion of loops and short ends of black ribbon, and at right side near the front, is a *flûted* frill of ribbon arranged in spiral folds. MADAME ANDRÉE.

No. 7. High-crowned HAT of black felt: the brim is bound by striped black and light Havannah silk, which also forms a folded band encircling the crown, accompanied by a black curled ostrich feather trimming; at left side is a large group of bows of the silk, above which appears a blue and brown wing feather. MDME. BAYARD.

No. 8. TRIMMING for a *corsage*: it is composed of white muslin arranged *en draperies*, edged by lace, and caught up at intervals by bows of blue ribbon: it crosses in front, where it forms two diamond-shaped points. MAISON CAPRICE.

No. 9. BONNET of blue silk: the crown is partially covered by a drapery of black spotted net edged by a frill of lace, and by an ostrich feather and an *aigrette* starting from bows at right side. *Brides* of blue silk. MESDAMES BRIE ET GÉOPHIN.

No. 10. CHAPEAU of black felt: the crown is enclosed by a thick cut *râche* of crimson silk, and at back are loops and a floating end of black ribbon; the inside of front is trimmed by the *râching*, and at sides by a narrow edging of white muslin. MDME. BOIREAU.

No. 11. BONNET of brown felt: the edge of brim is bound by brown silk of a rather deeper shade, and the inside of front is trimmed by a rolled band of similar silk. A draped band of the silk crosses the bonnet, and at right side is a feather of the same color: at back is a *flûted* curtain headed by a band of silk which also forms *brides*. At right side of the curtain are small bows of the silk. MDME. BONDY.

No. 12. MORNING CAP of white opaque muslin: the crown forms a puff and is edged by a *flûted* frill with a heading and a band of pale blue ribbon: in front are bows of the ribbon, and at back is an *éventail* of the *flûted* muslin. MAISON LESIRE.

FOUR FAIR NIECES.

By the Author of "*Basil Raymond's Wife*,"
"My Railway Adventure," &c., &c.

CHAPTER I.

They were not all sisters. Two were the daughters of my only brother, two the children of my only sister. Two were penniless, two were well portioned, and all were orphans. My brother's children had been with me from childhood, my sister's heiresses came to me from a fashionable finishing school in early womanhood.

There was no disparity in their ages, only four years existed between the eldest and youngest of them. They were all lovely girls, and the charms of Mr. Desmond's nieces had attained more than local celebrity.

Before I begin to describe the events which had the effect of scattering this quartette, let me try to recall them as they often looked in that bright summer which followed the coming of my sister's children to my home from their London school.

* * * *

This is the picture I see.

Beatrice Harcourt, my eldest niece, stands on the lawn caressing a cockatoo, which is climbing on its brass stand under the chestnut tree. She is tall, dark-haired and dark-eyed, with a quiet sleepy look on her face, a look that deceives one who first sees her, but never again imposes upon those who have watched it change to scorn and anger as we have already done.

Sitting on a rustic bench under the same chestnut shadow, is her sister Christina. She too has dark hair, but the eyes she lifts now and then to smile at me are a sweet soft grey. There is such grace in her form, such refinement in her manner, as are not often seen. She is sewing in that quiet, persevering way by which so much is accomplished without apparent effort, yet in spite of her toil she has time now and again to pat the head of the big black retriever which is resting on her knee.

Sharing the rustic seat with her cousin Christina is Dora Desmond, next in age to Beatrice, and my brother's elder daughter. She is fair, but is inclined to a more pronounced comeliness than is lovely in a girl of her age. Her brown locks show less careful arrangement than do the tresses of her companions, and in lieu of work, a novel occupies her hands and thoughts this sunny afternoon.

Jessie, my fourth niece, completes the picture. She is sitting at my feet as I lounge in

my favorite chair in the porch. Her chestnut curls are her mother's curls, her deep blue eyes are her mother's eyes, that mother who was my first love,

"My love who loved me years ago!"

before my stalwart soldier-brother unwittingly won that over-childish heart from me. Ah well! both soldier and soldier's bride found a grave in a far off land, and their children were left a sad and solemn legacy to me. I tried to be to them instead of the parents they had lost, you will hear, my readers, how I succeeded.

My nieces were acknowledged to be alike lovely, even I admitted that, but their mental and moral differences were left to my old bachelor eyes to discover. In the early days of their residence with me, these distinctions formed food for much thought in my mind.

Beatrice, mentally as well as physically, resembled her father, one of the proudest of the "proud Harcourts." A languid indifference marked her usual manner, but it was often and quickly changed to passionate scorn when offence was given, when her plans were interfered with, or her liberty of action controlled. She was proud, almost vain, but such feelings were excited less by her beauty and wealth, than by her high estimate of good birth and worldly position.

Dora Desmond was gentle and complying in all cases where her ease was not endangered; quickly moved to compassionate tears at tales of sorrow, but rarely eager to offer assistance; always amiable if allowed to take life in her own way,—a way however which was not always right in my eyes.

Christina was good. Good to us at home, for whom her smiles made sunshine: good to her equals by reason of the talents so pleasantly and modestly used; good to the poor, who looked for her coming as for the radiant presence of an angel; good to all for her enduring love, her flawless charity, her lovely self-forgetfulness. Yes, God bless her, Christina was good.

And Jessie, what of her? less haughty than Beatrice, less selfish than Dora, less good than Christina, she had one thing which they all lacked—tenderness. Tenderness like that of a dove, a fawn, or any such young thing, a tenderness that trusted all the world, an ignorant feeling, which hoped all things, and believed all things. Oh! my Jessie!

CHAPTER II.

For one bright unruffled summer, my four fair nieces remained with me, brightening my bachelor home by their loveliness, and adding

a zest to my life by making me share in their simple pleasures; but with the reddening leaves of Autumn a change came, and one of my birds showed unmistakeable signs of an intention to quit the nest I had made for them.

I had long, but vaguely, looked forward to the time when they must leave me, but more especially since my sister's heiresses came to Cloverbridge. Beatrice was so beautiful, and Christina so good, that these charms, added to their ample fortunes, would I doubted not, soon cause suitors to assemble.

Though we lived in a country town, society was by no means scarce, and we were within easy distance of several county families, upon whose male members I had kept an attentive eye.

But while I was speculating on the matrimonial prospects of my rich nieces, I was asked for portionless Dora Desmond.

The suitor was a neighbouring squire, and was a rich man; considerably older than my niece but evidently attached warmly to her. I had an interview with Dora before giving Mr. Gresham my final answer.

"The question is, Dora," said I after a few preliminary observations, "can you love a man so much older than yourself?"

"Oh yes! I think so."

"It is not a question of thinking, Dora. Your whole future happiness is at stake in this matter."

"He is very fond of me," she answered.

"I know it, and for that very reason you should hesitate unless you can reward his devotion by an equal affection."

She paused a moment before replying.

"I think, uncle," she said slowly, "women need not love so much as men."

A pang shot through my heart, as lifting her eyes to mine, I caught a faint reflection of her mother's look on that far off day when she told me that she loved my brother best.

"Women need not love as much as men." God knows many do not.

The interview was not wholly satisfactory to me, but it ended in my consenting to an early marriage. The mature lover was eager for his bride, and I could not conceal from myself that Dora was impatient to exchange the simplicity of Cloverbridge for the splendid ease of Ollerton Hall, with its carriages, horses, servants, and all the means and appliances to a luxurious life.

The Wednesday in Christmas week was chosen for the wedding, and Dora Desmond became Mrs. Gresham accordingly. It was a

simple bridal, befitting, according to my old-fashioned notions, the portionless girl, who had only herself to give to a generous husband. Her sister and two cousins were the bridesmaids, and only the vicar, and the best man joined us at breakfast.

"The happy pair" according to newspaper parlance "left Cloverbridge Station at 3 p. m. for London, en route for the continent."

The same night when our guests had departed, I said goodnight to my three nieces, and betook myself to the library, to indulge in a favorite book for an hour before going to bed.

I had not read long however, before I heard a gentle tap at the door, which being answered, Christina entered. Her smart bridesmaid's dress was replaced by a blue dressing-gown; her dark hair hung unbound falling lower than her waist,

"Christina!" said I in surprise, for it was not the custom of my nieces to pay me nocturnal visits. She came to my side, and said,

"I want to talk to you for a little while, dear uncle."

"Say on, Christina."

"We shall miss Dora, shall we not?"

"Is that the weighty question which I must help you to resolve?" said I, smiling at her irrelevant manner.

She paused, twisting the tasselled girdle of her gown and seemed unable to speak again.

"Of course we shall miss her, dear," I said, "but her sister and I must necessarily do so more than you or Beatrice, who have scarcely known her a year."

"Yes," she answered absently.

"But you must help us to bear the loss," I continued cheerfully, "and as for me, I shall henceforth expect three nieces to discharge the duties of four." Again she looked down, and a bright color dawned in her cheek.

"But,—uncle" she began.

A sudden pang hurt me, a sudden fear took possession of me. I had not greatly grieved at parting with Dora, but if Christina, my good Christina, were to go, what would the house do without her?

I rose and put my arm round her.

"My child," I said gravely, "you have something to tell me. Confide in me, dear Christina, I am as a father to you now and always."

She plucked nervously at the buttons of my coat, and paused. How different was her manner from the calm business-like demeanour of her cousin Dora when I sought to gain an insight into her feelings.

"Who is it?" I whispered.

Presently I heard her murmur,
 "You lately said goodnight to him."

"Not Captain Emsby," said I, referring to the best man.

"No! no!"

Then the truth came out. Our vicar loved Christina, and she had accepted him, subject to my approval. A crowd of thoughts rushed through my mind. How blind I had been! Did I not know there had been district-meetings, choir-practising, harmonium-playing, church-decorating, &c., &c. and yet I had not suspected.

If I was surprised when Dora's suitor came a-wooing, much more astonished was I to find that my Christina was to become the light and gladness of a good man's home. But for all my surprise, I kissed and blessed her, knowing well that her choice had fallen on one who was worthy even of her.

One practical remark I felt constrained to make even while giving my full and free consent.

"You know, dear, Mr. Chartres is not a rich man, and your fortune, I do not speak of your attractions, might warrant your looking higher."

"Uncle," she gently said, "I could not look higher, he is a good man."

"I know it, dear, but—"

"No buts, dear uncle. I am content, and henceforth my fortune will be a priceless blessing to me. With his help I can use it for the good of others."

Could I, even for affection's sake, mar by one worldly suggestion the dream of helping others which filled the heart of my good Christina?

I kissed her tearful face—my own was not dry, and sent her to bed.

I pondered long and late into the night. My birds were quickly finding their wings; soon I should have only two in the nest, stately Beatrice Harcourt, and Jessie Desmond, who looked at me every day with her mother's eyes.

(To be continued.)

EIDER DOWN CLOTHING.

The celebrated down clothing of Messrs. Booth and Fox, of Cork, is unequalled in quality and elegance. Dressing-gowns, ladies' vests, knickerbockers, &c., are alike remarkable for their lightness, durability, and warmth, and may be worn with the greatest advantage with the present styles of ladies' costumes. For covering at night nothing can equal their Eider Down Quilts, which have the warmth of three or four blankets, and yet only weigh from two to four pounds. They are exceedingly handsome, and wear excellently, and have the great advantage of washing well, and also improve by that process. The Down pillows supplied by these manufacturers are quite a luxury.

OLBOPATRA'S NEEDLE.—An exceedingly pretty little perfume case, bearing this name, has just been registered by Mr. Eugene Rimmell of 96, Strand, and may now be purchased there for the very modest sum

of One Shilling. It can also be obtained at all the principal perfumers in town or country. The exquisite little illuminated and sweetly scented Almanachs which Mr. Rimmell produces every year are now ready for 1878, and are as beautiful as ever, indeed the varied and graceful articles of luxury at this establishment are as usual unsurpassed.

The Theatres.

At HER MAJESTY'S was produced on the 26th ult. an entirely new grand Fairy Ballet, entitled *Rose and Marie, or the Reward of Filial Love*. It is invented and arranged by Madame Katti Lanner, and is presented in six tableaux, executed by 200 children, including the students of the National Training School for Dancing. The dresses and scenery are splendid, and the graceful movements of *les petites danseuses* most charming. It is preceded by M. Adolphe Adam's favorite opera, *La Chalet* (the Swiss Cottage) in which Madame Pauline Rita appears with her usual success. It is sufficient, in speaking of the musical part of the entertainment, to say that Mr. Weist Hill is the director and conductor. On the same date *The White Cat* was produced at DRURY LANE. The pantomime is written by E. L. Blanchard Esq., and the scenery is as usual by Mr. Beverly. The celebrated Vokes family appear in its representation, and Mdlle. Pitteri is the *première danseuse*. The pantomime, *Robin Hood at the ADELPHI* is entirely performed by children, and attracts great attention. The *Red Rover*, a new burlesque by the author of *Black-eyed Susan*, is very favorably received at the STRAND. A new play adapted from M. Victorien Sardou's *Dora* is in preparation for representation early in January at the PRINCE OF WALES'S.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JULY.—The Breton Corset, and the Scarborough Felrine Mantelet.

AUGUST.—The Alice Basquine, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonoise.

DECEMBER.—Tunic for a Ball Dress, called the Alexandra, and an Evening Dress Robe for a little girl about eleven years of age, called the Dagmar.

* * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelsoe Place, Kensington, London, W.

THE RESCUED COLLIERIES

In the Welsh Rhondda Valley, April, 1876.

(Dedicated to Her Most Gracious Majesty, Queen Victoria.)

Sad burden'd hearts! so worn, that Hope's pale star
 Grew sick, and dimmer waned its struggling light;
 While the dark Angel cross'd the border bar.
 And life stood shivering, with Death in sight!

Brave, loving men, who to the rescue flew,
 Resolved to save; if not, resolved to die;
 Who well the sacred call of pity knew,
 And own'd in man one universal tie.

A shout of victory! which rang, and fill'd
 With highest rapture every English breast:
 A noble heart, in palace halls, which thrill'd,
 And graciously a Sovereign's praise express'd.

Hereford.

SARAH ANN STOWE.



February 1878

Le Monde Élegant

Paris



February 1878

Plate 2

Le Monde Élegant



February 1878

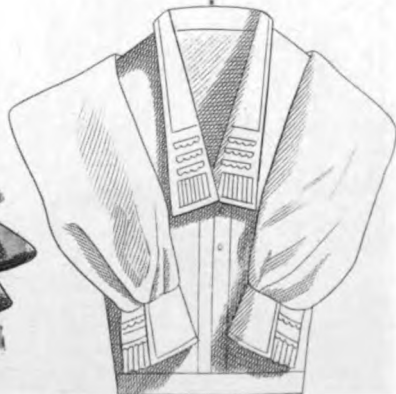
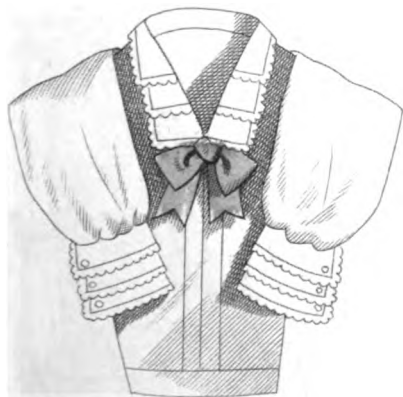
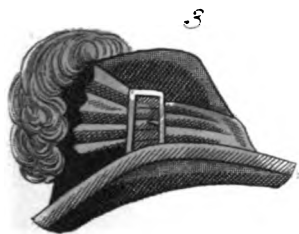
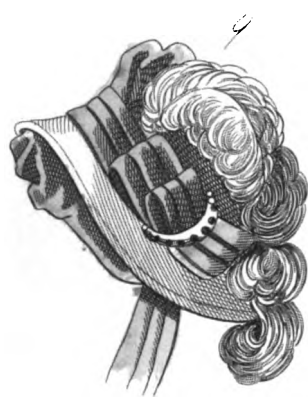
Malin

Le Monde Élegant



February 1873

Le Monde Élegant



February 1878

Le Monde Élegant

Plate 5

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

Fig. 3.

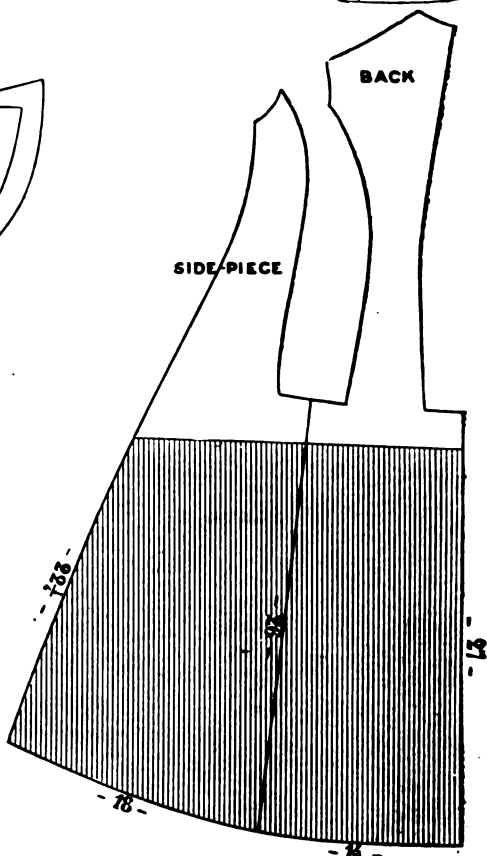
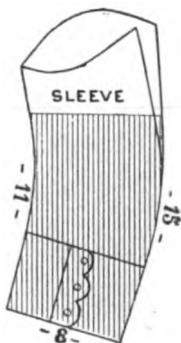
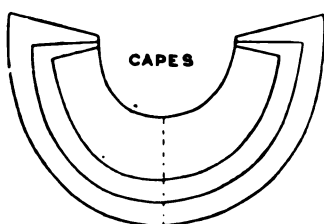
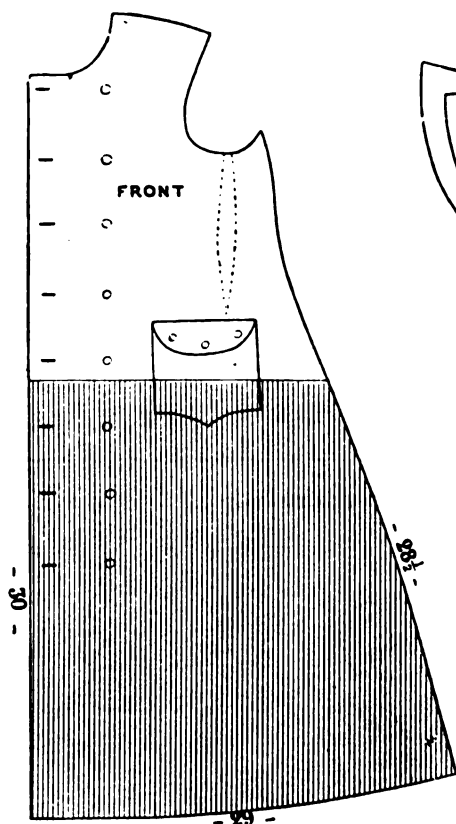
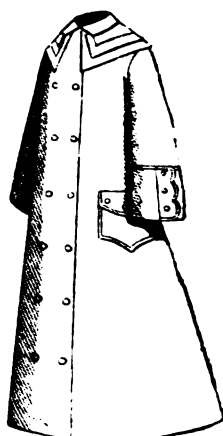
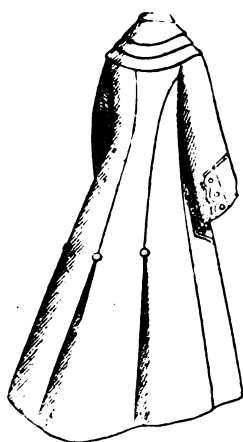
THE ABERGELDIE WATERPROOF CLOAK.

The models in this portion of our plate, give the exact form of the ABERGELDIE WATERPROOF CLOAK, when completed to its full length, as described on page 1 of our letterpress. At the right and left hand corners, we give engravings of the back and front views of this Waterproof when made up. On the model of the front, our engravers have indicated the buttons, the buttonholes and the pocket. The sleeve shows the form of cuff: the back and sidepiece may be cut either separately, as in our full-sized pattern, or may be cut in one piece as here indicated.

According to our usual custom, the white portions of these models represent the the full-sized pattern in tissue paper as we have given it: the shaded parts show the additions that have to be made in order to complete the pattern to its full length. For a very tall lady the length may of course be more than we have given, while for a lady of short stature less length will be required.

To enlarge the size, add to the front half an inch all down the front edge: to the side-piece, add nearly half an inch at the seam under the arm: in the back, add about half an inch at the seam in the middle.

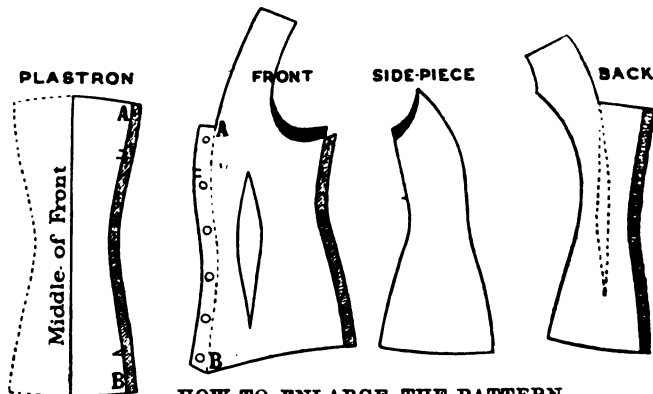
Those Ladies who prefer to have this Waterproof pattern all ready cut out to its full size, can obtain it on thin paper by enclosing 5 stamps, to the EDITOR, at 1, Kelso Place, Kensington, London, W.



THE MERCEDES EVENING CORSAGE.

These small models or diagrams show how to increase the size of the elegant MERCEDES CORSAGE for a Ball Dress, of which we give the full sized pattern for a 34½ Breast measure. The shaded parts are those which must be added, the black parts are those which must be cut away.

To make use of the pattern for a smaller size, all that is necessary is to take a little wider turning in at all the seams and not to cut the bottom of armhole quite so deep.



HOW TO ENLARGE THE PATTERN.

SHADED PARTS TO BE ADDED. BLACK PARTS TO BE CUT AWAY,

THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 650.

FEBRUARY, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIAN FASHIONS.

We are now approaching the close of the Winter, and the London Season, which is unusually early this year, has already commenced. Never perhaps have the ladies' Toilettes been richer in style than at the present time, and indeed the Fashions of this season may be briefly described as combining an almost classic severity of outline, with richness, graceful elegance, and an infinite variety of effect, but without the least exaggeration. The characteristic features of the present style are chiefly displayed in the richness and distinctive character of the trimmings, in the art of harmonising the different materials of a Costume, and in contrasting the lustre of velvet or silk, with the sober tones of plain or snow-flaked woollens.

The Robe Princesse, the Polonaise or Tunique, and the *Cuirasse Corsage* are all equally fashionable. The *Gilet* or *Plastron* style is still increasing in favor. *Tabliers* are always more or less draped.

Dress skirts are still worn perfectly plain round the hips, but there are indications of a return to a more flowing style for the lower part of skirt. The tying back and narrowing of skirts had lately become exaggerated, in some cases almost passing the limits of good taste; any change must therefore be in the direction of a somewhat more flowing and graceful style of drapery.

Pelisses and Paletots for outdoor wear, always have the skirts long and define the figure in some degree; cloth is the favorite material: the trimmings are *passementerie*, fringe and fur.

Ball Toilettes are richer in style than ever, as will be seen by a glance at our third plate. *Corsages* may be made with round or square openings, both styles are equally fashionable. The Mercedes Corsage with the square *plastron* or *gilet* in front, is as novel in form as it is elegant in appearance. Dinner Dresses are of course somewhat quieter in style, and are not cut so low in the neck as Ball Toilettes.

THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The first full-sized pattern given with this month's Number is the ABERGELDIE WATERPROOF CLOAK. The fronts are double-breasted and fall perfectly square, while at back the figure is slightly defined by the shape of the side seams. Starting at about nine inches below the waist there are large pleats at the side seams and in the middle of back; these pleats give sufficient fulness to the bottom of skirt to allow the wearer to sit down, without the waterproof opening or dragging at the front. The sleeve is wide enough to pass easily over a dress sleeve, and the shoulders are covered by a triple cape. The pattern consists of front, sidepiece, back, cape and sleeve.

Our paper would not permit us to give the full length either of front, sidepiece, back or sleeve; the front will have to be lengthened 30 inches at the front edge and 28½ inches at the seam under the arm; the side piece will have to be lengthened 22½ inches at the seam under the arm, and 26 inches at the pleat; the back must be lengthened 27 inches at the pleat in the middle, and 26 inches at the pleat which joins to the side body. The sleeve must be lengthened 11 inches at the fore-arm and 15 inches at the hind-arm; the width at wrist being 8 inches.

When completed, the width at bottom of front should be 29 inches; the bottom of side piece should be 18 inches, and the bottom of back skirt 14 inches.

Ladies who prefer to save themselves the trouble of lengthening this pattern, may obtain it already cut out in full size, by enclosing 5 stamps to the Editor, at 1, Kelso Place, Kensington, London.

The second pattern (the pieces of which are all indicated by one round hole) is the MERCEDES CORSAGE FOR A BALL DRESS, as illustrated on the second figure of plate 3: it has a square opening at back and front of neck, and consists of four pieces, viz:—middle of front or *plastron*, front, sidepiece, and back. The *Plastron* is the long narrow piece with a notch near the bottom and two small cuts near the top; the straight edge of the *plastron* is the middle of front, and is to be laid on a double edge of the material, so that the *plastron* may be all in one piece; the notch near the bottom corresponds to a similar notch at the bottom of front. The real edge of front, which must meet the edge of *plastron*, is shown by the line of pricking which extends from the neck to the notch at the bottom of skirt; a band about an inch wide is left beyond this pricked line, to carry the buttons by which the sides of *plastron* are fastened to the sides of front. The back has a long narrow fish or pleat taken out as marked by pricking; if preferred, the back may be cut with five seams, separating it into two pieces by cutting it along the pricked lines.

Description Of the Plates of Costumes.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Dress of pale brown cashmere, and of silk of a darker shade: the bottom of skirt is cut up into tabs (bound by the cashmere) and beneath appears a kilted flounce of the silk: the tabs are headed by tassel fringe, above which are two bands of the silk: this trimming forms points at the sides of skirt the back of which is slightly *bouffante*. *Corsage Cuirasse* fastening by silk buttons at right side, and forming a point on the chest, the opening is bound by the silk, and at the sides are points which extend below the remainder of *Cuirasse*; the whole is edged by tassel-fringe surmounted by two bands of silk. The front is slightly open *en cœur* and is finished by an upright frill and folded band of silk with bows and short ends on the chest. The sleeves are of silk and are edged at wrists by *flûted* frills, above which are fancy cuffs of the two materials. For view of left side, see plate 1a. MADAME MULLER GILBERT.

COSTUME FOR A LITTLE GIRL.

Fig. 2.—Robe of *mauve* cashmere; it is half tight-fitting, and is cut in one (*à Princesse*) the front is ornamented by *papillon* bows enclosed at each side by a *rouleau*: the skirt is trimmed by *biais* bands which start from the *rouleaux* and are carried obliquely towards the sides, from whence they are continued round towards the back, in the centre of which they are carried up to form points accompanied by *papillon* bows. The front of *corsage* is open and is finished by *revers*, forming at back a narrow collar. The open space is filled in by a chemisette of white muslin: the sleeves have pointed cuffs, marked out by narrow *biais* bands. For back view see plate 1a.

GRAND MAGAZINS DU LOUVRE.

The Child's Robe may be cut from the second full-sized pattern for May last, by omitting the large pleat in the middle of back.

PROMENADE COSTUME.

Fig. 3.—Dress of navy blue silk with silk of a lighter shade of blue: the bottom of skirt is trimmed by a *flûted* flounce accompanied by a flounce of the lighter silk headed in front by an upright frill and a *rûche* of the dark silk while at sides and back the *rûche* forms the centre of a double frill of the light silk. The front of skirt is arranged *en draperie* and is enclosed at each side by a frill and band: at the back is a broad sash of the light silk. *Pelisse* of black cloth, having the centre of back of rich black silk studded by buttons and enclosed by rows of narrow plain and fancy braid. The back of the garment is tight-fitting and the front is only partially so, and is closed by buttons; the neck is finished by a band of

brown fur, and by *revers* of silk edged by the narrow braid. The *Pelisse* skirt is trimmed by a band of brown fur, and at each side are two lozenge-shaped ornaments of *passementerie*, united by festoons of silk cord with tassels. The sleeves are *à la Juive*, large and loose, falling in a square form from the elbow, they are edged by the fur and are finished by the ornaments in *passementerie*, accompanied by tassels. Chapeau of grey felt with trimmings of navy blue silk: and a small feather of the same color. For front view see plate 1a. MME. BREANT CASTEL.

By making the sleeve of the square *Juive* form, this *Pelisse* may be cut from our full-sized pattern for October last.

PLATE THE SECOND.

(Promenade Costumes.)

PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes* of light olive green silk: at the bottom of under skirt is a rather plain flounce headed by an irregular band of olive brown silk of a darker shade, edged by silk like the dress: the upperskirt is edged by tassel fringe headed by a band of the dark silk, at the left side is a loop and tab of silk: these start from the waist, the tab serving to raise the skirt, which is fastened by buttons to the tab. The right side also is caught up and fastened much nearer to the waist, by small bows: the front thus forms a draped *tablier*; the back is pointed and draped also, and at sides are points which start from beneath the caught up portion of skirt, and are finished by the fringe and bands of dark silk. *Corsage Cuirasse*; the centre of front forms a *gilet* and is pointed, the sides (which enclose it,) form deeper points, the back is round and slightly hollowed, and the whole is edged by a tassel-fringe headed by the band of dark silk: the *gilet* closes by buttons of similar silk, and the sides of front of *corsage*, which enclose it, are finished by *rouleaux* and by pointed *revers* of dark silk edged by light silk and united by a band of the dark color. The sleeves have narrow cuffs of dark silk. Chapeau of black velvet, with a brown feather. For back view see plate 2a. MAGAZIN DE LA PAIX.

This *corsage* may be cut from our first full-sized pattern for January, by shortening it as required; omitting the large pleats at back skirt, and cutting the *gilet* and sides of front to form points, as shown on the colored plate.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress *à Princesse* of light grey cashmere with trimmings of dark grey silk. At the bottom is a flounce partly covered by a *flûted* flounce of the silk, headed by a broad band, the lower portion of which is hollowed into tabs each finished by a button. The entire front forms a *gilet* closed by buttons, and having the lower portion enclosed by *flûted* bands of the silk, which are met by plain bands; these are carried to the top of shoulders and are studded by buttons: the bands are graduated in width

from the bottom, and the back portion of the *Princesse* skirt is cut short, and edged by a band of silk forming a deep *basque*, to which the fullness of skirt is sewn: the front of a *Cuirasse* is imitated by a band of silk placed at the same level: the back of skirt is slightly *bouffante*, and the sides are trimmed by folds of silk starting from the *fluted* bands already described, at each side are bows and ends of silk: the upper part of *corsage* is trimmed by an upright frill of silk with bows on the chest, and the sleeves have fancy cuffs of silk. Chapeau of light grey felt, with black trimmings. For back view see page 2a. MADAME CAVALLY.

By lengthening the bottom of front considerably, this *Corsage* may be cut from the first full-sized pattern for March last.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of reddish brown silk; the bottom of underskirt is trimmed by three flounces: the upperskirt is edged by fringe, and is caught up at sides, the back falling in draped folds, and the front being also slightly draped: at the sides are loops of brown ribbon. Pelisse of black cloth; it is nearly tight-fitting, and the front forms a *gilet à la Louis XV*, closing by buttons and having fancy pockets with flaps edged by narrow black velvet ribbon: the *gilet* is enclosed by black velvet ribbon and narrow fancy gimp, and the bottom edge is finished by several rows of the velvet ribbon with one of the gimp. There is a rather deep collar edged in accordance, and on the chest are bows with floating ends of ribbon: deep pointed cuffs are imitated by the velvet ribbon and gimp accompanied by buttons. Black felt Hat, with white ostrich feather. For back view see plate 2a. MAGAZIN DE LA PAIX.

This Pelisse may be cut from the first pattern for October, by taking in the seams a little at waist, so as to make it closer fitting.

PLATE THE THIRD.

(Ball Dresses.)

BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin and lace, and of dull green silk. The under skirt is of white muslin, and the front is trimmed by flounces of lace, which cover up two thirds of the depth of skirt. The *corsage* and upperskirt form an open *tunique* of the silk; the back breadth is gathered up and fastened by *bouquets* of orange-colored flowers: it is edged by white silk fringe, below which is a festooned wreath of blue and green flowers. The lower portion of the back of skirt is of white muslin, and is ornamented in the centre by spiral folds of lace; the top of *corsage* is hollowed out both at front and at back, and is trimmed by *revers* edged by narrow white lace; at the centre of back is a tab similarly edged and terminating in a point at a certain distance below the waist; and starting from *bouquets* of orange-colored flowers placed at the

same level, folds of muslin are carried to the *bouquets* first named, to which they are attached and from whence they are continued to the extremity of skirt, gradually spreading in width and forming hollow pleats. The front of *corsage* is buttoned to the waist and the hollowed out portion at top is filled in both at back and front by a chemisette composed of folds of white muslin; the sleeves form puffs. For front view see plate 3a. MADAME BREANT CASTEL.

The form of this *Corsage* is similar to our first full-sized pattern for December last: the front edge must be sloped off from the waist, and the ends prolonged to form square tabs, descending to the bottom of skirt. The sidepiece and back must also be considerably lengthened.

BALL COSTUME.

Fig 2.—Dress à deux jupes, of rich maize silk and of white muslin. The under-skirt (of maize silk) is covered by the muslin arranged *en bouillon* and studded by small bunches of scarlet flowers, the muslin is edged by a frill of lace, below which are two narrow *fluted* flounces, one of scarlet and the other of maize silk. The front of upper-skirt is short and is ornamented by a broad piece of scarlet silk, having at each side a broad band of white lace: the back of skirt forms a train, and is edged by a similar trimming, it is slightly *bouffante*; the sides form spiral folds surmounted at right side by a spray of scarlet flowers and at left side by bows and ends of scarlet ribbon which trimmings serve to fix the *bouffant* and slightly to raise the front of skirt. The back of *corsage* forms a *basque*, and the front a square shaped *plastron*, the whole edged by white lace, the *corsage* fastens by buttons at left side, and at right side is a corresponding row of buttons. The sleeves form puffs edged and surmounted by lace. For view of left side see plate 3a. MAGAZIN DE LA PAIX.

We give this novel and elegant pattern full-sized.

BALL COSTUME.

Fig. 3.—Robe *Princesse* of white muslin and of sky-blue silk. The dress itself is composed of muslin, and at the bottom of skirt are two flounces of white lace, having between them a *fluted* flounce of the blue silk: the upper flounce is headed by a *râche* of the silk: the front of *corsage* and of skirt are ornamented by a kind of *gilet* of the silk, edged by narrow lace and having in its centre spiral folds of lace graduated in width from the top: starting from the sides of this *gilet*, horizontal bands of silk are carried to the sides of skirt, where they terminate; the back of skirt is cut-off to represent a deep *basque*, to the edge of which is sewn the fullness of the skirt, this is arranged *en bouffant* and is met by the bands of silk already described. The *basque* portion of skirt is trimmed by two bands of silk edged by frills of lace, and these are brought round the sides to join those of the *gilet*. The front of *corsage* forms an open point and is finished by *revers* of silk edged by bands of muslin and frills of narrow lace, and this trimming is carried round to the back, which is similarly finished. The

sleeves are composed of puffs of muslin edged by lace and surmounted by epaulettes of silk similarly edged. For back view (in a standing position), see plate 3a. MDMR. BREANT CASTEL.

PLATE THE FOURTH.

(Dinner Dresses.)

DINNER COSTUME.

Fig. 1.—Dress à trois jupes of plain lilac silk, and of flowered silk of a lighter shade of lilac. The underskirt is of the plain silk, and is trimmed at bottom by two *flûted* flounces, headed by a puffing edged by narrow frills. The second and upper skirts are of the flowered silk: the second skirt forms at front and sides a round draped *tablier*, the back forms a square-shaped piece, the side edges of which are studded by buttons; the bottom is vandyked and finished by a flounce of white lace; as is the edge of the *tablier* portion of skirt. The third or upper skirt crosses the figure in an oblique form, it is draped and attached at back to the second skirt just described, and it is edged by vandykes with the lace flounce. *Corsage Cuirasse*, the centres of front and of back, and also the upper and lower portions of the *corsage*, are of the plain silk; the front forms an open square and is ornamented by a double row of buttons; the side portions are of the flowered silk, having the edges vandyked; the open square is edged by an upright frill of lace or muslin; the *cuirasse* is edged by a flounce of white lace: the sleeves are of the dark silk: they are open at wrists, where they are vandyked and edged by narrow white trimming, below which are deep *flûted* frills similarly edged. For back view see plate 4a.

By filling up the square at back of neck, this *Corsage* may be cut from our second full-sized pattern for last month.

DINNER COSTUME.

Fig. 2.—Princesse Dress of very pale Havannah silk, with trimming of silk of a much darker shade of Havannah. The bottom of skirt is cut into tabs bound by the dark silk and edged by very narrow white lace; the tabs partially cover a *flûted* flounce of the dark silk, to which they are attached by buttons; the front is ornamented by groups of bows of dark Havannah ribbon, the *Princesse* skirt is cut off at back to represent a *basque*, to the edge of which the fulness of skirt is sewn: this part of skirt is double, and forms a draped pointed piece which falls over the vandyked portion of back: the sides of back and of front are caught up and fastened together *en draperie*, and beneath the sides of the pointed piece just described, are *flûted* frills of dark silk arranged in spiral folds: the edge of *basque* is finished by a band of dark silk and a frill of lace, with loops of the silk, and at each side is a tab edged by narrow lace and studded by buttons. The *corsage* forms both at back and front an open square edged by a band of the dark color, with white lace: the sleeves are of the dark

color, and have fancy cuffs edged by lace with *rouleaux* of light silk. For front view see plate 4a.

This *Robe Princesse* may be cut from the second full-sized pattern for April last, by lengthening the front and sidepiece to reach the bottom of skirt, lengthening the back about 5 inches, and forming the square *Watteau* openings at back and front of neck.

EVENING OR DINNER COSTUME.

Fig. 3.—Dress à deux jupes of white muslin with trimmings of blue silk: at the bottom of under skirt are two flounces of muslin, the upper one is kilted and is surmounted by a flounce of blue silk similarly arranged. The upper-skirt and *corsage* are cut à la *Princesse*, the front of skirt forms a square draped *tablier*, the back is cut off and forms a hollowed-out *basque*, to the edge of which is sewn the fulness of the back of skirt; this forms a rounded draped piece, the side edges of which are gathered to those of the *tablier*: the bottom edge, and those of *tablier* being trimmed by a frill of white lace to which are added at each side three *papillon* bows of blue ribbon. The front is ornamented by similar bows, and at the back is a chain of loops extending from the *basque* to the extremity of skirt, beneath the silk flounce of lower skirt (already described) appear sash-ends of ribbon: the *basque* is edged by a lace frill headed by two bands of silk, and at sides are loops and ends of silk. The front of *corsage* is open *en cœur* and is trimmed by three silk bands enclosed by narrow frills of lace, and on the chest is a small group of bows: puff sleeves headed by small *epaulettes* ornamented by silk bands and narrow lace edging. For back view see plate 4a.

These Costumes are from the MAGAZINS DU PETIT ST THOMAS.

This may be cut from any *Princesse Robe* pattern, by sloping off the front corners of neck so as to form an opening *en cœur*, similar to the child's Olga Robe given in our December No.

PLATE THE FIFTH.

No. 1. CHAPEAU of grey felt, the front and sides of brim are turned up and the inside is trimmed by puffs of black ribbon with a small bunch of white flowers; the ribbon forms bands at sides; the back of brim represents a curtain and is bound by the ribbon, the crown is trimmed by a twisted band of black ribbon, which forms at back large bows from which start the *brides*.

No. 2. CHAPEAU of grey felt, trimmed at left side by a group of large bows of black silk. Starting from the bows, a pale grey ostrich feather is carried across the front and round the right side towards the back: the inside of front is trimmed by a double frill of white lace, an open loop of silk is carried from side to side, and is finished by bows and ends.

No. 3, is a small HAT of black felt, having the brim turned up and bound by mauve silk. Starting from the front, folds of the silk are carried to the right side where they form a sort of *éventail* fixed by a buckle: at left side is a mauve ostrich feather which surmounts the back of crown.

No. 4. HABIT-SHIRT of white thick muslin and of linen, to be worn with a *corsage* slightly open *en cœur*: the collar forms at each side three overlapping *revers*

with narrow edging; on the chest are bows and short ends of blue ribbon, from which point, the remainder of front forms in the centre two tucks extending to the waist. The back of collar forms a narrow upright band: the sleeves have triple cuffs of linen, each division edged in accordance with the collar. **MAISON CAPRICE.**

No. 5. **CHAPEAU** of black felt, the brim is turned up and is bound by silk: the crown is enriched by a draped band of olive brown silk: at right side are bows, and a light colored wing feather, and at left side near the back is an *cigarette*. **MADAME ANDRÉE.**

No. 6. **CHAPEAU** of light grey felt; the crown is encircled by a grey ostrich feather trimming, on which are placed at intervals, tufts of white feather. The crown is partially covered by white ostrich feathers three in number, which start from the back. **MADAME CHILORET.**

No. 7. **CHAPEAU** of black velvet, having the brim bound by olive brown silk: the inside of front is trimmed by a puffing of similar silk; the crown is encircled by a drapery of the silk, which forms at back and front large puffs from which start sprays of blue feathers.

No. 8. **CAP** of white muslin and lace: the crown forms a puff and is edged by a frill of lace, above which is a *bouillonnée* of the muslin with pink ribbon twisted over it and forming at back three loops accompanied by a spray of flowers. **MAISON LESIRE.**

No. 9. **BONNET** of toned white felt having a soft crown of skyblue silk, and trimmed by a folded band of the silk: at left side are bows of silk similarly arranged and accompanied by a buckle; at the same side are two white ostrich feathers. The inside of front is trimmed by a puffing of silk, which also forms the strings. **MADAME BAYARD.**

No. 10. **BONNET** of light brown felt: the front and sides of brim are turned up and the inside is trimmed by a twisted band of black velvet: the back forms a sort of a curtain finished by two bands of the velvet, a band encircles the crown, and forms large bows at left side accompanied by a spray of steel flowers. At right side is a light brown feather: the Bonnet is finished by an open loop of silk of the same color with a velvet bow. **MADAME ANDRÉE.**

No. 11. Black felt **HAT**: the back of brim is turned up and the inside is covered by black ostrich feather trimming; the crown is encircled by a broad draped band of black silk, which is slightly drawn down in front where it is fixed by a *papillon* bow. **MADAME BONDY.**

No. 12. **HABIT-SHIRT** (and sleeves,) of white linen and opaque muslin. The Habit-shirt is to be worn with an open *corsage* and has embroidered *revers* of linen, below which the centre is finished by tucks: the back forms a narrow upright collar. The sleeves have cuffs of linen embroidered at backs. **MAISON LESIRE.**

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JULY.—The Breton *Corsage*, and the Scarborough *Pelérine Mantelet*.

AUGUST.—The Alice *Baquine-Habit* and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana *Pelisse*; tight-fitting with very long skirt.

OCTOBER.—The Christina *Pelisse*, and a *Pelisse* for a little girl about 9 or 10 years.

NOVEMBER.—The Empress *Paletot*, and the Princess Charlotte *Polonaise*.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

JANUARY.—The Polonaise a *Gilet*, and a Watteau *Corsage* for a Dinner Dress.

* * * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelso Place, Kensington, London, W.

FOUR FAIR NIECES.

(Continued from our last.)

CHAPTER III.

Christina being an heiress, I judged it unsuitable that the simplicity which had characterised Dora's bridal should be repeated in hers, therefore the preparations were carried on in a grand style.

The second week in March was chosen for the wedding, and the weeks between Christina's engagement and her marriage seemed to fly on happy wings. The lawyers were busy at work, for, by her father's will, Christina came into entire possession of her fortune on her marriage, though she wanted eighteen months of her majority.

The day came, dawning cloudless and fair, as some March days do, with a breath of spring freshening the trees and meadows, and a scent of violets borne thereon: a golden flush of crocuses in garden borders, and a fainter glimmer of daffodils in the meadows beyond the churchyard.

The old house was full of guests; the "proud Harcourts" were represented by two squires with their comely spouses, while a bevy of young girls, fair and highbred, mostly schoolfellows of Beatrice and Christina, fluttered from room to room in bridal finery, and with important faces.

Among the rest came Mr. Westwood, the gentleman appointed by Mr. Harcourt, as trustee to his daughters. It had been my sister's wish that I should be chosen for that office, but between her husband and myself there had always existed a want of cordial feeling, while Mr. Westwood, his own lawyer, had been his most intimate friend.

He did not however refuse my sister's request that the girls should make their home with me until they married or came of age: in event of either circumstance, each became entitled to her own property.

By Christina's earnest wish, and indeed with my counsel, her fortune was transferred to her husband's name: and though he delicately and urgently spoke against the arrangement, he knew in his own honorable heart that the wealth that came to him with that better gift, Christina's hand, would be used by him as an honest man, a faithful Christian, a tender husband.

I knew little of Mr. Westwood. Our meetings had been few, and entirely confined to business concerning my nieces, and this was

the first time I had been able to offer him the hospitality of my house. He was courteous but reserved, and looked on our festivities, I fancied, with cynical eyes, as though considering them beneath his notice as a man of business.

We had another guest who must be mentioned here, Captain Dacre. He came with the elder squire Harcourt, whose wife's nephew he was. He seemed much struck with Beatrice, and "called cousins" with her at once in his unembarrassed gallant way. She seemed equally pleased with him, and a marked tendency to friendship, if not something deeper, developed itself during the evening festivities.

After our bride left us—our happy earnest-hearted bride!—the guests wandered about in a desultory way; and I am not ashamed to confess that I was compelled to seek my own room to conceal the natural grief I felt at parting with my good Christina. But in a few hours the old house was alive with light and music, gay laughter and the sound of twinkling feet.

I often think of Beatrice as I saw her that evening, so handsome and stately, but with the usual haughtiness banished from her manner, and a soft womanly blush suffusing her cheeks, as she listened to the pleasing conversation of her "cousin" Reginald Dacre.

I knew by instinct then,—as I knew by certainty shortly after—that the dawn of love had begun in that proud wayward heart.

But it must not be thought that Captain Dacre confined his attentions to Miss Harcourt.

Floating through the room like a fairy, her eyes bright with pleasure, and her chestnut curls adorned with white roses, went Jessie Desmond; and I was constrained more than once to remark that even while Beatrice dropped her lashes in the pleasure of listening to his whispered praise, Captain Dacre's eyes left her face and followed Jessie's furtively. Even on that first evening I felt an uneasy presentiment, but regarding it as an old bachelor's whim, I dismissed the thought. Turning from the ball room, intending to visit the whist-players in the library, I came face to face with Mr. Westwood in the entrance. I paused, and we stood together looking on the gay scene. I noticed that his eyes wandered to Beatrice. Captain Dacre had left her, and she was earnestly conversing with a tall young man, whom as I recognised as Mr. Fenwick of Berriedale. Berriedale was a beautiful estate about twelve miles from Cloverbridge. I had once thought

him likely to propose to Beatrice, but family troubles, his father's death, and the unexpected embarrassment of the estate, had caused me to dismiss the idea.

"Beatrice is very lovely," I said to Mr. Westwood, seeing his gaze rest on her so long.

"She is indeed," was the reply.

"Suppose," said I jocularly, "your trusteeship should expire even before the 25th of July."

He turned a startled look on me.

"The 25th of July is her twenty-first birthday!"

"Ah, yes!" he answered. A smile came to his thin lips, and he said with lightness,

"You must prevent that, Mr. Desmond. To lose my two wards in less than six months would be heart-rending."

Was my faint suspicion correct, or did I fancy that light tone assumed.

At this moment Beatrice and Mr. Fenwick approached us. There was a suppressed excitement in my niece's manner, and she spoke hurriedly.

"Uncle, and Mr. Westwood, Berriedale is to be in the market shortly, may I buy it?"

"May you buy the moon," said I playfully, but she persisted.

"I want it so much."

"Beatrice," said Mr. Westwood,—and again I fancied the light tone assumed.—"'There is a sound of revelry to-night,' tomorrow for business."

She looked disappointed, but Captain Dacre came up at the moment to remind her of a promised dance. She smilingly put her hand on his arm, and they joined the gay crowd.

CHAPTER IV.

I was tired the next morning, and before I left my room I received a note from Mr. Westwood, saying that urgent business recalled him to London, and he had been obliged to depart without the ceremony of farewell. He left his love for Beatrice, but said not a word concerning her wish to purchase Berriedale.

* * * *

Time wore on, and the spring was in its youth. Dora—Mrs. Gresham,—was reigning queen in the splendour and luxury of Ollerton Hall, and Christina was happy with her new and higher duties to her husband, her home, and her poor people, at the pleasant vicarage.

Captain Dacre, having made friends with Mr. Gresham at the wedding, had received an invitation to Ollerton.

The wedding was on the 8th of March. He

left Cloverbridge the next day, but on the 22nd we saw him at church in the Ollerton pew with Dora and her husband.

Then began an intimacy between the Hall and Cloverbridge, which had never obtained in Mr. Gresham's courting days. Not a day elapsed without the young people meeting. The faint instinctive suspicion which awoke in my mind on the evening of Christina's wedding, grew and strengthened.

In the middle of May, Berriedale was in the market, and Beatrice bringing me "The Times," containing the notice of sale, urged me to use my influence with Mr. Westwood to purchase it for her.

"It will be sold before I am of age," she said impulsively, "and I want it, uncle."

"But why, dear?"

Her color came and went, and she stood irresolute.

"Why, dear?"

"Well uncle, I will tell you, you must know soon, one I love was born there."

"One you love," I answered in surprise.

"Yes," she answered softly—and ah! what a contrast she seemed to her usual proud self.—"Yes, Captain Dacre's mother was sister to the late Mr. Fenwick, and he was born at Berriedale during his father's absence in India."

"Do you mean then, Beatrice, that you and Captain Dacre—"

"Hush, uncle," she answered quickly, "nothing has been said, but I know"—

A faint cry interrupted us. Turning I saw Jessie Desmond, deadly pale, gasping for breath, and clinging to the door for support.

"No! no!" she cried faintly, and ere I could reach her side she tottered and fell to the floor.

I saw it all now. This man had played his wicked cards with skill, but an unexpected incident had revealed his baseness.

As I took up my Jessie, pale and unconscious, and while Beatrice stood trembling—ah me!—with passion—and deadly white, a shadow crossed the open window, and in his usual familiar way Captain Dacre entered the room. His quick eye grasped the situation, and his jaunty air dropped from him, to his credit I say. Still he advanced to Jessie yet motionless in my arms.

"Not a step sir," I said angrily.

"Beatrice," he said approaching her.

"Back sir!"

"Beatrice," he persisted holding out his hands, "you know I love you."

I saw her hesitate, but she said pointing to Jessie.

"And she—?"

Anxious to improve his opportunity, he moved to her side, and ere I passed indignantly from the room with my senseless charge, I heard murmured words of love. Were they true or false?

* * * * *

We laid her on her bed, my bruised white blossom, and many remedies were tried ere the faint color came back to her cheeks. At last with a weary sigh she turned on her pillow, and said gently.

"I will rest, uncle."

I left her in charge of the maid, and descended, intending to dismiss Captain Dacre.

As I stood in the hall, a telegram, just arrived, was handed to me. I opened and read it. It was from Mr. Westwood's confidential clerk.

"Pray come at once for Miss Harcourt's sake. Mr. W. has absconded. I have no means to satisfy creditors. Ruin."

I was stupefied. As I stood holding the paper in my hand, the drawing room door opened, and Beatrice came out closely followed by Captain Dacre. I know not why I did so, but without a word I placed the telegram in his hands.

(To be continued).

POVERTY AND RICHES.—There is not such a mighty difference as some may imagine between the poor and the rich. In pomp, show, and opinion, there is a great deal, but little as to the pleasures and conveniences of life. They enjoy the same earth, and air, and heaven; hunger and thirst make the poor man's meat and drink as pleasant and relishing as all the varieties which cover a rich man's table; and the labour of a poor man is more healthful, and many times more pleasant, too, than the ease and luxury of the rich.

NEW YEAR'S LITERATURE.—A very tasteful little Calendar for the new year, printed in colors, has been issued gratis by Messrs. Brown and Polson, whose names are universally and honorably known as the original introducers to the public of their now justly celebrated Corn Flour. Writing nearly twenty years ago, the late Dr. Lankester said "A beautiful preparation from the Indian Maize has been recently introduced by Messrs. Brown and Polson under the name of Corn Flour, in many respects it is superior to arrowroot." This most nutritious and truly valuable family restorative, has, by its intrinsic merits now made itself a welcome guest in almost every household.

AN OLD VALENTINE.

"Flowers may fade, but true love never!"
 Ran the motto round the wreath,
 But the love has gone for ever,
 Slain by parting worse than death.

"To the one I love" was written
 Half-way down the blossomed sheet,
 Gazing thereupon, sore-smitten,
 I the words with weeping greet.

Here with gold the page was garnished,
 And with blue forget-me-not,
 Flowers and gold are torn and tarnished,
 All the olden love forgot.

Red the firelight-gleams around me,
 Lighting up the dear old room:
 Am I bound by ties that bound me
 In the heyday of my bloom?

Shall I hoard this faded treasure?
 Keep this thing that vexes so?
 Love, one love, has found its measure,
 Since the days of long ago.

Shall I give to fiery keeping
 Of the flames, this record old
 Of a love that spite of weeping
 Prayer, and sacrifice, grew cold?

Shall I watch the red flames brighten
 O'er its faded gold and gloss?
 Nay—I feel my heart-strings tighten
 But to think of such a loss.

I will keep my faded treasure,
 Gold, forget-me-nots, and wreath,
 If one love had stinted measure
 One is measureless till death!

H. S.

The Theatres.

DRURY LANE. *The White Cat* has been a great success. The new and characteristic scenery is by Mr. W. Beverly, the ballets are arranged by Mr. John Cormack, and the whole of the pantomime is produced under the personal supervision of Mr. Chatterton. Doubtless a great deal of this success is due to the genial efforts of the celebrated Vokes family, who have been so long associated with the pantomimes at this popular theatre, but it is impossible, even while admiring the talented acting of these clever people, to forget the excellence which is displayed in every other branch, the management, stage arrangements, costumes, music, &c.: in each and all of these respects the Drury Lane pantomime must be considered perfect.

THE HAYMARKET. *Engaged*, Mr. Gilbert's clever original farcical comedy has been produced at this house under the immediate direction of the author, and with a powerful company, the leading names being those of Miss Marion Terry and Mr. G. Honey.

PRINCESS'S. An enormous success has attended the revival of Mr. Willis' drama *Jane Shore*. Miss Heath, (who deserves her popularity by reason of her careful study of the part intrusted to her), makes a great impression as the frail and unfortunate beauty who swayed the heart of *Edward IV.* The production of Mr. Ross Niel's play *Elfinella*, has been delayed on account of the success of *Jane Shore*. It will however be eagerly looked for, as Miss Heath sustains the principal rôle.

PRINCE OF WALES'S. The principal theatrical event during the month has been the production at this house of *Diplomacy*. The play is adapted from the French, being a version of M. Victorien Sardou's five act comedy *Dora*. It has been prepared for the English stage by Messrs. Bolton Rowe and Saville Rowe. Great interest and excitement have been awakened by its production, feelings which were perhaps heightened by the fact that *Diplomacy* is the fourth title which has been given to this clever translation. The first chosen was resigned to a prior claim of Mr. Charles Reade's, the second failed for a similar reason, the third shared a like fate. The cast is a very powerful one, including Mr. and Mrs. Bancroft, Mr. and Mrs. Kendal, Mr. John Clayton, Mr. Teasdale, Miss Ida Herts, &c.

OLYMPIC. *The Turn of The Tide* continues to draw crowded houses. The finished and expressive acting of Mr. Henry Neville, and the able manner in which he is supported by his company bid fair to ensure a long continued run for this revival of Mr. Burnand's most charming drama.

STRAND. *Family Ties*, and a new burlesque entitled *The Latest Edition of the Red Rover* constitute an exceedingly attractive programme at this house.

GAIRTY. A new three act Comic drama by Messrs. Meilhac and Halévy called *The Grasshopper* has been produced here with great success. It is supplemented by *Little Doctor Faust*, and represented by a powerful company.

Answers to Correspondents.

. Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

. Correspondents who desire answers by post must enclose a stamped and addressed envelope.

MRS. BELL (Madeira).—We are much obliged for your kind remarks about our Magazine. We are always desirous to meet the wishes of our numerous Subscribers. An elegant *Princesse Robe* pattern was given with our last number. Your suggestions about the style of *toilette* you name shall be borne in mind.

AN OLD SUBSCRIBER.—Your black velvet Pelisse would look very handsome if trimmed (and at the same time lengthened), by the sable flouncing you name, but in making up you must reduce the width round the bottom. It could be worn on the most dressy occasions for outdoor *toilette*.

ELAINE.—Please send a stamped and addressed envelope, and we will answer your query by post.

E. V.—Thanks for your suggestion which, if we find it practicable, shall be acted upon.

GRACE DARLING.—There are very good Swimming Baths for Ladies in Queen's Road, Bayswater, W.

MAY VERNON.—The Pelisse pattern you require was given with our number for September last, which will be sent to you on receipt of 18 stamps.

ENQUIRER.—(1) We believe it is written by a lady. (2) The lines you name are from *The Two Voices* by Tennyson.

MUSICAL.—She is an Amreican, and has taken an unassailable position in the English concert room.

PUZZLE.—Thanks, but we have no space at present for Acrostics.

GRISelda.—A *Princesse Robe*, all one material, will take about 7 yards of a 47 inch stuff. If there are two narrow draped scarves of silk crossing the *tablier*, about a yard and three-quarters will be required. For a Scarf passing all round the skirt and knotted behind, about 4 yards will be required. A *Princesse Robe* of velvet made perfectly plain with long train, will require at least 19 yards. A sleeveless Jacket about 3 yards of velvet. An Evening dress *Corsage à basques*, about 2 yards of silk. These quantities are for a Lady of average height, neither very thin nor very stout.



April 1878

Le Monde Élegant

J. Hale



April 1878

Plaque 2

Le Monde Élegant



April 1878

Plate 3

Le Monde Élegant



April 1879

Le Monde Élegant

Plata



April 1878

Le Monde Élegant

Paris

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

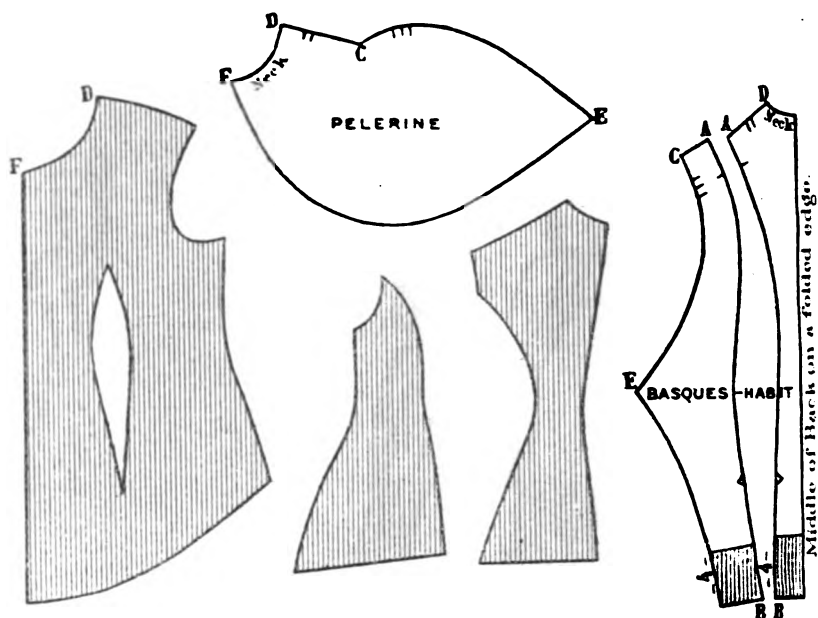
Fig. 3.

THE PELERINE-HABIT.

These six small Models, show the complete pattern of the *Pelerine-Habit* with sleeves as *Casaque* underneath, which is represented on the second figure of our first plate. The shaded patterns show the front, sidepiece, and back of the *Casaque* portion, for which our second full-sized pattern may be used, by cutting the armhole a little deeper. The plain portions show the *Pelerine* or front part, and the *Basques-habit* or back portion; the shaded parts of the latter showing that 4 inches have to be added at the bottom of *basque*, our paper not having been sufficiently long. The way in which these pieces are joined together is shown by letters placed at the corners;—A, B, C, D, &c., &c.

To use this pattern for a **LARGER SIZE**, add half an inch at the front edge and down the middle of back (both to the *Casaque* and to the *Pelerine-Habit*), and enlarge the armhole.

To **DECREASE** the size, give a little less width at the front edge and down the middle of back; the armhole need not be reduced in size.



THE PARISIAN TUNIQUE.

These four Models explain how to cut from any ordinary dress body pattern, the full length pattern of the favorite *Parisian Tunique*, which is represented on the third figure of our 1st plate. The plain parts show the front, sidepiece, back, and sleeve: the shaded portions show the additions that have to be made, in order to form a *Tunique* of this kind.

FRONT. Take the dress-body pattern and add a short *basque*, making the front edge 19 inches long, and the seam under the arm 14 inches.

TABLIER, or bottom part of front. This piece must be 29 inches long at front, and 29 at side. It must be slightly hollowed out at top, where it must have a width of 15 inches. The width at bottom must be 23 inches.

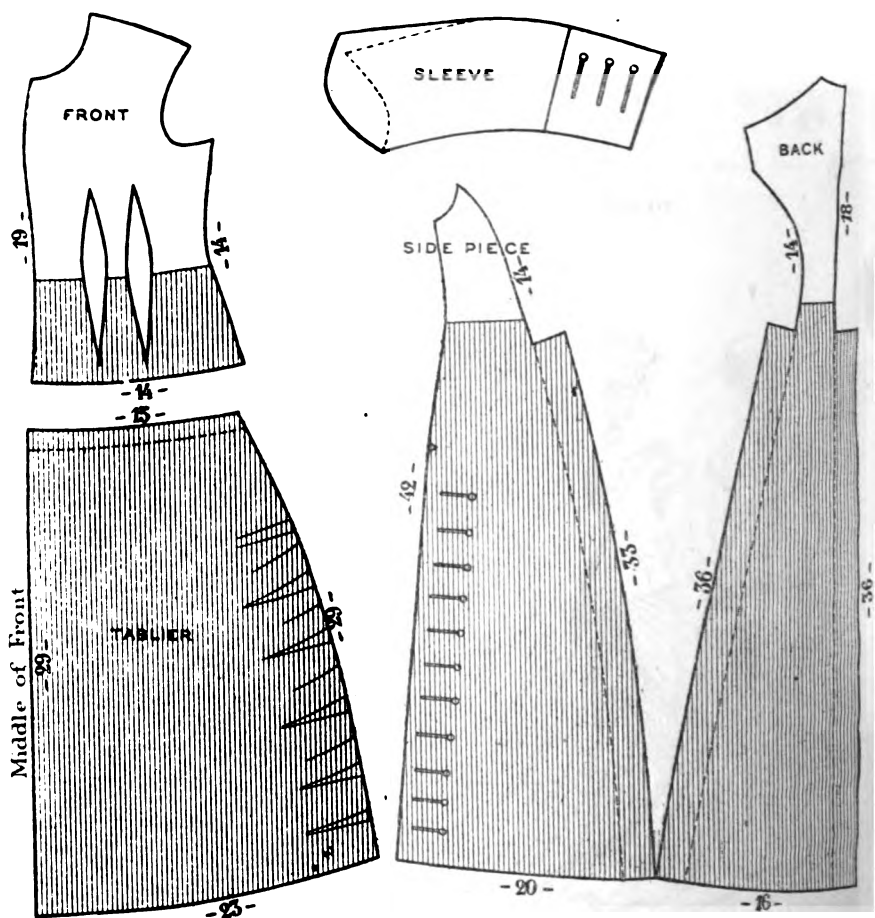
N. B. The side-seam must be cut rather round.

SIDEPIECE. Add a long skirt to the bottom of the Dress body sidepiece, making the total length of the seam under the arm 42 inches, and making the side seam 14 inches long as far as the pleat, which must be about 2 inches wide. The length of pleat must be made 33 inches, and the width at bottom of skirt 20 inches.

BACK. Here the back of the dress body must be added to, so as to make the side seam 14 inches long to the top of pleat, and the middle of back 18 inches long from the neck to the pleat. The back skirt must be 36 inches long at each pleat, and must have a width at bottom of 16 or 18 inches.

N. B. If more fulness is required, the back pleats may be each 3 inches wide instead of 2, and the bottom of back must then be 20 inches in width.

Ladies who prefer to save themselves the trouble of lengthening this pattern, may obtain it already cut out in full size, for a lady of Proportionate figure and 34½ inches chest measure, by enclosing 9 stamps to the Editor, at 1, Kelso Place, Kensington, London.



THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 652

APRIL, 1878.

VOL. 55

Observations

ON LONDON AND PARISIAN FASHIONS.

After the dull dreary days of a Winter almost unexampled for a complete absence of sunshine, we have at last reached the delightful season of Spring. Beautiful flowers meet our eyes on every side, and our fashionable promenades and drives are once more resplendent with the brilliant Costumes of the Ladies.

Pelisses, Casagues, and Mantles of black silk or Cashmere, are at this season almost indispensable articles of a Lady's wardrobe. Those made of Cashmere are usually trimmed with silk, or satin, while the silk ones are trimmed with lace, gimp, and rich embroidery. There is a great variety in form; the long skirted *Pelisse*, made nearly close-fitting, is of course very fashionable. A novel style is that called the *Elizabeth Casaque*, of which we give the full-sized pattern, and which is shown on our second colored plate. It is perfectly tight-fitting, the skirt forming a round *tablier* in front, and sloping off gradually to the back. For this style it will be appropriate to make the sleeves a little wider at wrists. The greatest novelty however, is the *Casague with Pelerine-Habit*, which is shown on the centre figure of our 1st plate. The *Casaque* itself is without sleeves, and is of the same form as the one we have just described, but shorter. The *Pelerine* is of the ordinary form at neck and shoulders, but is made to define the form of the figure at the back by a very novel arrangement of the seams; below the waist the *Pelerine* is lengthened out to form a *Basque-Habit*.

The plainness of skirts still continues, but a more flowing graceful style is surely and steadily gaining that favor it deserves. We must say however that the present style of skirt, when not exaggerated by too much drawing in or tying back, is admirably suited to display a good figure to the best advantage.

The *Robe Princesse* without upper-skirt or *tunique*, is still fashionable: as a rule however, we may say that this elegant and graceful, though somewhat severe style, is better suited to the rich, warm, soft-textured materials that are used for winter wear.

The *Parisian Tunique*, shown on the third figure of our first plate, is a very novel combination of the *Cuirasse Corset*, the *Tablier*, and the *Polonaise Princesse*.

For Dress bodies, the *gilet* or *plastron* style is very fashionable: both these names practically mean the same thing: the word *gilet* being applied when there is a *Corset Cuirasse*, and the word *plastron* being used when the dress is of the long *Tunique* or *Polonaise* form. One great cause of the success of this

plastron style, is that the seam at each side of the chest makes it so very easy to attain a perfect fit.

It is probable that woollen materials, trimmed with silk or embroidery will again be very fashionable.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest and 24 waist, unless otherwise stated in the description.

Our first full sized pattern is a very elegant style of *PELERINE A BASQUE-HABIT*, which is represented on the second figure of our first colored plate. It is the greatest novelty of the season, and is of a very original shape, being in fact a *Pelerine*, shaped at back so as to define the figure, and prolonged to form the fashionable *HABIT BASQUE*, so called from its resemblance to the skirt of a Gentleman's Evening dress coat. This pattern consists of three pieces, viz:—the *Back*, a long narrow piece which is to be made without a seam in the middle, by placing the straight side against a folded edge of the material; the *Side of Back*, which joins to the back by the side which is marked by one small cut near the shoulder seam, and the *Front or Pelerine*, which has the shoulder seam marked by two cuts, corresponding to two cuts in the shoulder seam of the back, and has the side seam marked by three cuts, which must be placed opposite the three cuts in the side of back near the shoulder seam. N. B. The bottom of the *basques* will require to be lengthened about 4 inches.

The small model shown in our seventh plate, shows at a glance the quantities that have to be added, as well as the way in which the pieces are to be joined together.

The *Pelerine*, we may observe, has the front corner very much rounded off, starting from the middle of neck. This *Pelerine Habit* may be made in the same material as the dress, and trimmed to correspond, and will thus form a most appropriate and useful addition to a Costume when worn for the promenade or the drive. It will be however, especially at this early period of the season, more frequently made in black silk or Cashmere, and then consists of two distinct portions, as shown on our colored plate, and on plate 1a, the *Pelerine à basques* being combined with a very long tight fitting black *Casaque* without sleeves. The under portion or *Casaque* may be cut from the back, side-piece and front, of our second pattern, all which pieces are exactly of the right length for making up with this *Pelerine*. The only alteration they will require, is to make the armhole a little deeper at the under part.

Our second pattern is the *ELIZABETH BASQUINE*, as represented on the first figure of our second plate. The front *basque* forms a long round *tablier* gradually sloping up to the back, which is much shorter. Unless the lady is below the average height, about 2 or 3 inches will have to be added all round the bottom of skirt: this pattern comprises four pieces, viz: *Front*, *Sidepiece*, *Back* and *Sleeve*; we have not given the collar, as it only consists of a narrow upright band at back and sides, with small pointed *revers* at front. In the front, the large puff or fish is marked by pricking, and so is the hollowing out of the under side of sleeve.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of mauve shot silk: the bottom of underskirt is trimmed by two flounces, the upper one having a heading. The front of upperskirt forms a broad perpendicular band, studded by five groups of bows and short ends; to the edges of this band are gathered the pointed pieces which form the sides and back portion of skirt, the back being *bouffante*, and at sides are large bows and ends of silk, which serve to raise the skirt: the bottom is trimmed by tassel-fringe: *Corsage Cuirasse* forming a narrow *gilet*, closing by buttons; at right side of front just below the waist is placed a *papillon* bow, and at the sides of waist at back are similar bows. The top of *corsage* is slightly hollowed out in a rounded form, and is finished by a *fluted* frill of silk, above which appears a *rûche* of white lace: the sleeves have at wrists double *fluted* frills headed by fancy bands and loops. For back view see plate 1a. MAISON WORNER, Boulevard Poissonnière.

This *corsage* may be cut from our first full-sized pattern for March 1877.

PROMENADE COSTUME.

Fig. 2.—Dress of pale grey brocaded silk: the bottom edge is bound by black silk, and the front and sides are trimmed near the bottom by a festooned band, edged by black silk, and having at the lower side a *fluted* frill; each festoon is finished by bows of black silk: the back of skirt falls in large pleats and forms a *demi train*: the front and sides are partially covered by a large round draped *tablier* which disappears under the fulness of the back of skirt. Sleeveless *Pelerine Habit* of black silk; it has *basques* of the Habit shape, and consists of two distinct pieces: the under portion is round at front and tight-fitting, it is fastened by buttons, and is edged by a frill of lace headed by narrow folds placed close together and forming a band: the armholes are rather deep, to allow the dress sleeves to pass easily through. The outer portion of Mantelet forms a *Pelerine*, which is prolonged at back, to form a habit skirt with two small hollow pleats; which start below the waist and are fixed at the extremity by a large rosette of black ribbon, with short ends; this portion of the garment also is edged by a frill of lace headed by the folded band, to which is added an embroidery of silk: the back is trimmed by two bands of silk studded by buttons, the bands start from the shoulder seams, and become gradually narrower as they approach the small pleats already described, at which point they terminate. At back of neck is a point formed of narrow braid, and accompanied by an *arabesque*: the neck is finished by a *rûche* of lace. Chapeau of black velvet, trimmed by blue ribbon and flowers, and

a black *aigrette*. For front view see plate 1a. MAGAZIN DE LA PAIX.

We give the full-sized pattern of this *Pelerine Habit*. The train skirt may be cut from the models given in our January Number.

CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of brown silk and of buff silk: the under-skirt is of the brown silk, and is trimmed at bottom by a *fluted* flounce headed by a broad folded band of buff, the flounce and band are crossed at equal distances by large *flutings* of the light and dark silk. The front of upperskirt forms a round *tablier*, the side edges of which are gathered up and fastened to those of a deep square-shaped piece which forms the back portion of skirt, and which is cut in one with the sides and back of *corsage*: it is *bouffante* and is finished at bottom by a tassel-fringe: the side edges are ornamented by buttons and long button holes imitated by braid; the front of *corsage* forms a *Cuirasse*, and is trimmed by bows of brown ribbon; the sleeves have deep cuffs ornamented by the buttons and imitated holes, and edged by *fluted* frills of brown silk: the upper portion of *corsage* is covered by a large square collar of rich lace. Chapeau en suite, with small crimson flowers. For back view see plate 1a.

MAGAZIN DE LA PAIX. The manner of cutting this elegant Parisian *Tunique*, is shown by the models at the bottom of our seventh plate.

PLATE THE SECOND.

(Carriage and Promenade Costumes.)

PROMENADE COSTUME.

Fig. 1.—Dress of pale buff striped *foulard*. The front of skirt is perfectly plain and finished at left side by a row of buttons continued from the *corsage*, which closes at this side: the sides and back of skirt are trimmed at bottom by a rather broad *fluted* flounce headed by a *biais* band: above is a narrower flounce stitched down in its centre and headed by the band; the whole surmounted by a third band. The back of skirt is *bouffante*. Tight-fitting *Pelisse* of black silk, the skirt is deeper at front than at back, and is edged by a flounce of black lace, headed by satin *rouleaux* enclosing a leaf-work in embroidery: the upper *rouleaux*, which are the narrowest, are carried across the front of skirt, forming two points and enclosing embroidery: the garment is fastened by buttons; the neck is trimmed by *rouleaux* which form a point on the chest; at front of neck are two small *revers*: starting from buttons at the left side of waist, a folded scarf of silk is carried across the front and back of the figure, and is knotted near the edge of right side of skirt terminating in a fringed end: the sleeves are finished by frills of narrow lace, and satin *rouleaux*. Chapeau of buff silk trimmed by small red flowers. For front view, see plate 2a.

GRANDS MAGAZINS DU LOUVRE.

We give this elegant *Pelisse* pattern full-sized.

CARRIAGE COSTUME.

Fig. 2.—This Costume is composed of an

underskirt and *Princesse Tunique*: the front of underskirt is of very pale grey *foulard*, and is arranged in flat fixed pleats which extend to the waist. The back of skirt is of rich brocade of a darker shade of grey. The bottom of skirt is trimmed by a broad *flûted* flounce of pale grey silk having at equal distances larger *flûtings* of silk of a deeper shade of grey: this flounce is surmounted and partially covered by a festooned drapery of the brocade, edged by narrow white lace, and headed by a fancy *rûching*: the front of skirt is ornamented by *papillon* bows of the darker silk. The *Tunique* is of the brocade: the front of *corsage* is finished by a *gilet* and *revers* of the pale grey silk, (the *gilet* closing by small buttons): a narrow collar of the silk is carried round the back of neck: and at the base of the *gilet* is a group of bows. The skirt is closed to a certain distance below the waist, from whence it is open, and is sloped off to form points at the sides, the back being caught up *en bouffante* and fastened by a sash of the paler grey silk with fringed ends: just below the waist are two buttons, and at right side is a fancy pocket edged by narrow white lace and ornamented by buttons and elongated holes, imitated by silk braid. The skirt is edged by a frill of narrow white lace: the sleeves are finished at wrists by deep cuffs of the pale silk, with the buttons and long simulated holes: the cuffs are edged at the lower sides by narrow double frills of the dark grey silk. Chapeau of pale grey silk, trimmed by small blue flowers. For back view of this figure, see plate 2a. MAGAZIN DE LA PAIX.

This elegant *Tunique* may be cut from any ordinary *Polonaise* pattern, by sloping off the front skirts and turning back the revers.

PROMENADE COSTUME.

Fig 3.—*Princesse Dress* (*à deux jupes*) of rose brown silk: the bottom of underskirt is trimmed by a flounce headed by two puffings and an upright *flûted* frill. The back of upper-skirt forms a square-shaped piece, having the edges cut into tabs; in the centre of this square piece is a long opening reaching to within about twelve inches from the waist: and filled in by a long gusset, forming pleats: the front of skirt forms a draped *tablier* which crosses the figure obliquely, and the side edges of which are slightly gathered up and are sewn to those of the back of skirt, under the tabs already named; the bottom of *tablier* also is cut into tabs, below which appears a tassel fringe. The *tablier* is crossed at about half its depth by a second row of fringe which follows the same oblique line. The *corsage* is slightly open at front of neck and is finished by *revers*: the front is closed obliquely by buttons from left to right, and at the termination of the opening is a group of bows; at the opposite side of skirt also are single bows: the sleeves are trimmed at wrists by *flûted* frills and groups of bows. Chapeau of black velvet trimmed by silk like the dress. For back view see plate 2a.

MDME DU RIEZ. Our second pattern for November last, gives an idea of the manner of cutting this dress with its slanting opening.

PLATE THE THIRD.

(Ball Costumes.)

BALL COSTUME.

Fig. 1.—*Dress à deux jupes* of white muslin and lace, and of rose-colored silk. The underskirt is of white muslin, and is ornamented by folded bands of the rose-colored silk, placed at equal distances from each other, and extending the entire depth of the skirt; the upper skirt is of white muslin, and is caught up *en draperie* by a garland of roses, which is fastened at the back, terminating in a trail: the garland forms the heading of a broad flounce of white lace, falling over a broad *flûting* of white muslin; this appears below the lace flounce, and forms a point in front. *Corsage à basques* of the rose-colored silk: the *basques* form points both at front and back, and are edged by a frill of white lace: *corsage* forms an open square at back and front, and is trimmed by white lace: the centre of front is ornamented by small folds, which form a close group at the point, and spread out as they approach the top. The sleeves are puffed and are edged by narrow lace. For back view, see plate 3a.

By cutting the *basques* to form points at back and fronts, the second full-sized pattern for January, may be used for this *corsage*.

BALL COSTUME.

Fig. 2.—*Dress à deux jupes* of white muslin. The front of under-skirt is arranged in perpendicular fixed pleats, and at back is a very broad flounce forming large pleats, and having an upright heading. The upper-skirt forms a round *tablier*, arranged in folds, and edged by a *flûted* flounce, partially covered by a flounce of white lace, above which, is a garland of foliage: the *tablier* is caught up and fastened by bows and floating ends of sky-blue silk at back of waist, where the garland forms a trail. *Corsage Cuirasse*: the top forms an open point both at front and back, and is trimmed by lace and by a small garland of foliage, and on the chest are bows of sky-blue ribbon. Puffed sleeves edged by narrow lace. For back view see plate 3a.

Our second full sized pattern for February, may be used for this *corsage*.

BALL COSTUME.

Fig. 3. *Dress à trois jupes* of amber silk and of white muslin: the under skirt is of white muslin; the front and sides form perpendicular *bouillonnees*, separated by bands of amber silk: the back of skirt is ornamented by a very deep flounce with an upright heading, the second skirt is of amber silk, edged by narrow white lace, and forming points at sides: the third or upper skirt forms a round draped *tablier* of white muslin, edged by a flounce of white lace, and caught up at the back, where it is finished by an elongated puff of muslin having at each side a *flûted* frill: *Corsage à basques*, of amber silk: the centre of front forms a *gilet* arranged in small folds of the silk, and open on the chest, which is ornamented by a rosette: the *basques* form in front two points: the sides

are hollowed out, and the back forms a point and is open to the waist; the centre of back is composed of narrow folds of silk, and the *corsage* is trimmed *à bretelles*, by white lace which encloses these folds, and also the *gilet*, and is continued along the edges of back opening and of those of the *basques*. For front view, see plate 3a.

These Ball dresses are designed by MADAME BREANT CASTEL.

*** All the trained skirts on this plate may be cut from the model given in our January Number. N.B. This pattern may be had full-sized by enclosing 9 stamps to the Editor.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress of purple brown shot silk with narrow stripes. The bottom of skirt is trimmed by two flounces, each having an upright heading: the front of skirt is partially covered by a deep round *tablier*, slightly draped, and edged by tassel-fringe. *Pelisse* of black silk: the front falls nearly square, and the back is tight-fitting: the edges are finished by a band of silk which is carried up the centre of back, nearly to the waist: at sides are fancy pockets with loops and single ends of ribbon; the fronts close by buttons, and the garment is slightly open on the chest and is trimmed at each side by three overlapping *revers* or tabs edged by *rouleaux*: from beneath the lower ones start loops and floating ends of black ribbon: the sleeves have broad fancy cuffs with fluted frills. Black velvet Hat trimmed at right side by a group of pale green leaves. For front view see plate 4a. MAISON WÖRNER.

This Pelisse may be cut from our first full-sized pattern for October last, by lengthening the skirt about six inches all round.

CARRIAGE COSTUME.

Fig. 2.—Dress *à trois jupes* of lavender silk, of two different shades: the lower skirt is of the darker color and is trimmed at bottom by a flounce headed by three narrow upright frills: the second skirt forms a draped *tablier* of the light silk; the bottom corners are cut off and the *tablier* is edged by a frill of white lace headed by a folded band of silk, and it is fastened at back of waist: the upper portion of the *tablier* is covered by a short upperskirt of the light silk; it is slightly deeper at front than at back, and is edged by a lace flounce headed by a folded band: starting from beneath the back of this skirt appear spiral folds of white lace terminated by loops and fringed ends of the light silk. The *corsage* consists of a *gilet* and tight-fitting Jacket of the light silk: the *gilet* forms a point and is edged by a band of the darker silk, and studded by buttons; the Jacket meets in a point on the chest and is finished by *revers* which widen out from top to bottom, enclosing the *gilet*: the *revers* extend slightly below the *gilet* and of the remainder of *corsage*, and are edged at bottom by flounces of white lace headed by folded bands: the

back of the Jacket forms a slightly accentuated point and is similarly trimmed. The sleeves are of the dark silk and have deep, pointed cuffs of the light color, ornamented by buttons and edged by double frills of white lace. Chapeau of lavender silk (*en suite*) trimmed with blue flowers. For front view of this figure see plate 4a.

MAGAZIN DU LA PAIX.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of copper brown spotted foulard, with underskirt of dark brown foulard trimmed at bottom by a fluted flounce. The front of *corsage* and of skirt are cut in one *à la Princesse*, the sides and back are cut off to form a Postillon, to the edge of which is sewn the fulness of the skirt: this is cut up towards the left side at a certain distance from the bottom, and is fastened by a rosette of dark brown silk, the back falling square and forming fixed pleats: the skirt is trimmed near the edge by a band of brown silk: the Postillon is edged by a similar band, which is carried round the front to represent a *basque*: similar bands of silk are carried up the central part of the Postillon and along the back, crossing the shoulders and forming a square in front: below the square the *corsage* is closed by buttons which are continued to the bottom of skirt. The sleeves have pointed cuffs edged by the dark brown silk and ornamented by buttons. Hat of light brown felt, trimmed by dark brown silk and having at left side a small blue wing feather. For front view see plate 4a.

MADAME MULLER GILBERT. *This Child's Polonaise may (by a few slight alterations) be cut from the 2nd full sized pattern for May last.*

PLATE THE FIFTH.

No. 1. CHAPEAU of grey straw, having the inside of brim at front and sides, finished by a narrow fluting of white muslin. The front of crown is trimmed by large fluted bows of black and of brown silk knotted by black silk edged with narrow lace, and starting from these bows, a quantity of long green grass covers the top of crown and falls at the back. At sides are draped bands of black ribbon, which forms a loop and a floating end near the back. M^{ME}. BAYARD.

No. 2. LEGBORN BONNET: the front is slightly flattened at top, and the inside is trimmed by a double fluting of white muslin; the crown forms a puff of brown silk, and is ornamented by bunches of small yellow flowers. MADAME ANDRÉE.

No. 3. CHAPEAU of white chip; the crown is encircled by a band of yellow silk, forming at left side a group of large bows, from which start two white ostrich feathers, one crosses the front of crown, and the other falls towards the back, accompanied by a floating end of yellow ribbon. MADAME BONDY.

No. 4. CAP of white transparent muslin and of white lace; the crown forms a puff of muslin and is encircled by a frill of lace having above it a drapery of sky-blue silk which forms large bows at the left side; at back is a lappet of muslin edged by lace and having above it a profusion of small blue flowers. MAISON LESIRE.

No. 5. BONNET of light brown silk; the front of brim is arched, and the inside is covered by a fluting of white muslin with a puffing of the silk and a double fluted frill of the muslin. At front of crown is a group of bows of the silk, and at left side is a pale yellow

rose with buds and foliage: at each side are puffs of white *tulle* edged with narrow lace, and forming lap-pets which fasten under the chin. From underneath the curtain starts a loop of silk. **MDME. ANDRÉE.**

No. 6. **CHAPEAU** of straw: the front of brim is turned up and the inside is ornamented by a puffing of pale yellow silk studded by three full-blown roses. The crown is encircled by a drapery of similar silk, at front of crown is a large group of bows and short ends of black ribbon: near the back is a rosette of similar ribbon. **MDME. BAYARD.**

No. 7. **BONNET** of black silk: inside the brim is a *bandeau* of scarlet silk partially covered by white lace. The crown is encircled by a band of scarlet silk, which forms at left side, towards the back, a group of large bows with a single end: and the crown is partially covered by a *bouquet* of small white flowers with an *aigrette* and a white ostrich feather. Strings of scarlet silk. **MESDAMES BRIE ET GEOFREIN.**

No. 8. **COLLAR** of white opaque muslin edged by a broad frill of white lace. In front are loops and ends of pink ribbon. **MAISON CAPRICE.**

No. 7. High-crowned **BONNET**, of sky-blue silk arranged en *draperie* and edged by a *fluted* frill of white muslin: at the left side are two roses with foliage, and pendants of brown chenille, and at back is a knot of silk with short fringed ends. **MADAME PERCHERON.**

No. 10. Leghorn **BONNET**, having the edges of brim and of curtain bound by light Havannah silk: the crown is encircled by a drapery of similar silk, which forms *brides*: in front is a group of large bows and short ends of the silk, and from these bows starts a profusion of long green grass which covers the crown and falls at back. **MDME. BOIRBAU.**

No. 11. **CHAPEAU** of black felt: the brim is turned up and the inside is finished by a *râching* of white lace: at each side of crown is a fancy trimming of blue silk cord, the front is ornamented by draped bows and short ends of blue silk, accompanied by blue flowers with yellow centres: the crown is partially covered by a draped band of the blue silk, which starts from the bows just described and is carried to the back which is trimmed by the flowers, accompanied by a puffing and a short lappet of white lace.

MESDAMES BRIE ET GEOFREIN.

No. 12. Morning **CAP** of white opaque muslin and of lace: the crown forms a puff of the muslin and is surrounded by a frill composed of hollow *flutings*, which widen out into a sort of curtain at the back: the frill of muslin is accompanied at front and sides by a double frill of white lace, and at front of crown is a group of bows and a single end of rose-colored ribbon: strings of similar ribbon. **MAISON LESIRE.**

FOUR FAIR NIECES.

(Continued from our last.)

CHAPTER VII.

Three years passed away after Jessie Desmond's flight with Captain Dacre, and long before that time had elapsed her very name seemed to be forgotten. I knew that it was not really so, but I often longed to break the silence which the care of others wrapped round that dear memory, and speak once again the name of my best-beloved niece.

The years had not been without changing influence upon the lives of those nearest to me.

Dora's husband was dead, and she, a richly-jointured widow, kept solemn state at Ollerton

Hall during the early days of her bereavement; but long before the "year and day" had passed, she doffed her deep weeds, and began "to see a few dear friends" in elegant half-mourning; her grief having passed to a similarly alleviated stage. She had one child, a boy, to whom her husband had appointed her sole guardian, and whom she worshipped with more than mother-love, treating him with an unreasoning indulgence, and who bid fair to give her foolish heart many a bitter pang in the years to come.

During Dora's widowhood, I went oftener to Ollerton Hall than in her prosperous married life, for her heart was softened by natural sorrow for the loss of the weak but fond husband, who from first to last, never saw anything in his dowerless wife but simple perfection. Under the influence of this grief, I thought good counsel might touch that foolish heart, and earnest words might cause its sorrow to be a sad but sacred means of deepening the shallow reason, raising the petty aims, and scattering the selfish follies which marred the character of Kate Desmond's elder daughter.

I was mistaken. Dora in grief was as unreasoning, as vain, as selfish, as Dora in her secluded maidenhood, Dora in her cherished wifehood. But I clung to her. She was the last thing fate had left me of that beautiful girl whose love and falsehood had made and ruined the fabric of my youth's only love-dream; and it seemed that I owed it as a duty to the dead to watch over Dora, now that Jessie was gone.

Life at Cloverbridge Vicarage had flowed on like a full and placid stream. My good Christina was the star of a noble man's home, the hope and comfort of a score of aching hearts in the wide-spread parish of which Mr. Charteris was pastor, and last, but not least, as an angel to the eyes of her two baby children. The elder, a boy of two, was his mother's darling, and the younger, a little fair-faced baby, often lay in my old careful arms; and looking on the closed lids lying like white rose-leaves over the dark eyes, which when open were full of such mysterious wonder, I fancied I could trace a likeness to the dear lost one whose name she bore.

On the birth of her little daughter, Christina had asked my advice concerning a name for her.

At first I had hesitated to use that one so dear to me from olden memories, so sanctified to me now by sorrow, but love for Christina had conquered. I saw she wished the child to bear her cousin's name, and in my heart I blessed her for the tenderness to the memory of my lost darling. When I heard the name "*Jessie*"

Christina" at the font, I resolved that this little human blossom should be dear to me—if never in the same degree as *Jessie Desmond*,—yet dearer than other children for her name's sake, and for her mother's love.

Sometimes in the summer twilight, when the gentle west wind was ruffling the flower-beds on the Vicarage lawn, and the evening star rose up in a clear grey sky, *Christina* would speak softly of *Jessie*, wondering what was her fate, and if her hasty, unadvised marriage had brought happiness or misery.

I had ascertained that the marriage was a perfectly legal one, and had taken place at Westhampton at the time named in Captain Dacre's telegram. I had communicated with Mrs. Harcourt, Captain Dacre's annt, and had received a few curt lines stating that she believed her nephew and his wife were in Paris, and adding that she had no desire to know more. She was angered at Reginald's marriage with a portionless girl. I heard no more, except that Captain Dacre had sold out. This news reached me in an accidental manner about a year after *Jessie's* flight.

I bore my loss and sorrow as best I could, having help and sympathy from *Christina* only. *Dora*, safe in her luxurious home, only mentioned her sister occasionally, and always with anger and disgust. She considered herself disgraced by the step hapless *Jessie Desmond* had taken, and had no delicacy or hesitation in condemning her sister's conduct whenever it was discussed.

At home *Jessie* was never named, for there *Beatrice* still lived, moving about the old rooms like the shadow of her former brilliant self.

She had never rallied from the double blow dealt to her in the loss of her fortune and the treachery of Captain Dacre. She never named either circumstance, but subsided into a melancholy state of mind, an apathy broken now and then by flashes of passion, which showed the old rebellious spirit was bound, not tamed, hidden, not destroyed. So, in three homes, in three lives which once fared side by side, life flowed on for three years.

CHAPTER VIII.

Beatrice and I were dining at Ollerton Hall. *Christina* and her husband were there, and the only other guests were Sir Aubrey Westmacott and his maiden aunt. Sir Aubrey was the last descendent of an old family, whose acres had melted away in the hands of his immediate predecessor, but who made up in pride of birth and lineage for the lightness of his coffers. I

had for some time suspected that his frequent visits to Ollerton had some significance, and on this evening his attentions to *Dora* could scarcely be misconstrued, assisted as they were by the antiquated courtesies of his aunt, Miss *Agatha Westmacott*.

Frivolous, vain as ever, I saw that *Dora* was dazzled by the prospect of a title, for she smiled upon her landless lover, and toadied his stately relative with a perseverance worthy of a better cause.

Christina looked thoughtful, and *Beatrice* gloomy as usual. She never visited except at Ollerton, and I often feared that *Dora's* unisisterly vituperation of the absent one was the chief source of attraction for my unhappy niece.

Dinner was half-over when a servant came to me with an embarrassed air, and presented a little three-cornered note. Something in the man's manner induced me to ask *Dora's* leave to retire ere I read it, which being granted, I left the room. In the hall I opened it. A few lines in pencil met my eye.

"I have come up from Cloverbridge, learning you were here. I am in the library. Ask Dora to help me."

No need to sign a name, my *Jessie*! I recognised in the trembling characters the writing I had last seen on that fatal letter, telling me of her flight. I hastened to the library, where only the fire was burning.

Reader, there are some things ill to tell. I cannot tell of this meeting. Let it pass!

She left me in the flush of youth and hope, she came back to me broken-hearted. She left me beautiful and beloved, she came back faded and deserted. She left me in strongest health, she came back dying. She had staked her life, in blind ignorance, on one man's faith, and she had lost all. Ah, heaven! sometimes I wonder now how I could look on her altered face and form, and live, seeing how greatly I loved her.

A few words she whispered in her weakness, thus giving me the key to her sad story, of her child's death, her husband's desertion, her own long wanderings to reach home again before she died, for she felt death upon her. I laid her upon the sofa, and turned to leave the room to call *Dora* and *Christina*. At the door I looked round at her, my heart bleeding to see the colorless face, the thin cheeks, the hollow closed eyes! Ah my *Jessie*!

When I reached the dining-room, I found that the ladies had retired, so apologising to Sir Aubrey, I at once sought the drawing room. It was empty, and on ringing for a servant, I

was informed that the ladies were in Mrs. Gresham's boudoir. I sent a message to Dora and Christina, asking them to come to me at once, and after some delay Christina made her appearance, shortly followed by Dora. I enquired for Beatrice, and learned that on leaving the dining room, she had gone down to the conservatory, which was a favorite retreat of hers.

Dora,—Jessie's own sister—burst into an indignant denial to see her, but Christina at once moved to the door.

"Dora," said I, angrily, "for shame, Jessie has returned to us, ill, dying, do you hear, *dying*?"

"It is her own fault," she said sullenly, "she has disgraced us all, and to come to-night, when Sir Aubrey—"

"Oh! Dora," cried Christina coming back to the hearthrug where her cousin stood, "oh! Dora, can you weigh *his* opinion against poor Jessie's safety?"

Where my hot indignation had failed, Christina's gentle but firm manner succeeded, and Dora suffered her cousin to lead her from the room.

I followed them, and we descended the stairs to the library. As I stood on the last step of the staircase I heard an angry voice in the room.

"Never, never!" it said, and I recognised the tones of Beatrice Harcourt. Ere I, or either of my nieces could reach the library door, we heard a sound of struggling, a cry, then a fall and a heavy groan.

I rushed past Christina and Dora, who paused white and trembling in the hall, and pushed open the library door.

On the floor lay poor Jessie, unconscious, with the blood pouring from her mouth. At her side, white and stern as an avenging angel, with uplifted hand and blazing eyes, stood Beatrice Harcourt. While I raised Jessie in my arms and rung the bell, Christina, who had quickly followed me, laid her hand firmly on her sister's arm.

"Beatrice," she said gravely, "what have you done?"

"I struck her," answered Beatrice excitedly, "because she said she loved him still, and that he would return. I struck her—and she fell."

So much I heard, and then my summons was answered. Dora sent for her maid and the housekeeper, a servant was despatched for the doctor; and in the midst of the confusion which followed, I saw Christina gravely but tenderly lead her sister from the room.

Dora remained, trembling and frightened,

hindering us more than she helped, but I was too glad to see the old sisterly tenderness revived to forbid her to stay. The doctor came, but only to confirm my worst fears. We could not remove my darling, so I sat all night beside the sofa where she lay pale and senseless, scarcely breathing.

Just at day-break she opened her eyes, those large melancholy eyes, and looked at me.

"Uncle," she said, "dear uncle."

"Jessie," I cried in agony, "speak again, speak to me."

Ah no! never again,—never again in this world,—but beyond the stars!

Reader, my story has a sad ending, but is not life too often sad? I wait for the true reading of that mystery we call life, in a better world than this, in a land where power is limitless, wisdom fathomless, love unbounded. There, and there only, shall I know why this life is so sad a story!

A last look at my Four Fair Nieces.

Among a quiet Protestant sisterhood, dwelling in a quaint old house in a London suburb, is Beatrice Harcourt. I hear of her from time to time from the superior, of her piety, her self-denial, her charity, but as yet she has refused to see me. I have hope that she will yet permit me to tell her of my free and full forgiveness.

Christina is happy as she deserves to be. Her children arise up and call her blessed, and her husband also he praiseth her. God has amply blessed my good Christina.

Dora reigns still at Ollerton Hall, but it is as Lady Westmacott. Her shallow grief at Jessie's death was soon consoled by the long expected proposal from Sir Aubrey, and her marriage followed as soon as decency allowed.

And Jessie! Her grave in Cloverbridge churchyard is green, and it is flower-strewn all the year round. The aching heart is at rest for ever. She whom man deserted, God adopted, and I, in my feeble old age, calmly await the time when in another land I shall see my lost Jessie.

H. S.

THE END.

CHEERFULNESS is an excellent wearing quality. It has been called the bright weather of the heart. It gives harmony to the soul, and is a perpetual song without words. It is tantamount to repose. It enables nature to recruit its strength; whereas worry and discontent debilitate it, involving constant wear and tear.

NONE are so fond of secrets as those who don't mean to keep them; such persons covet secrets as a spendthrift covets money—for the purpose of circulation.

SURE.

If in life's cold, its darkness, or its storm,
 I put my hand in thine, I know that thou
 Will welcome it with pressure close and warm,
 And hold it tenderly as thou dost now.
 I am so sure of thee; I know thy love
 That came with summer roses, summer skies,
 Will all as truthful and abiding prove,
 If deepest darkness falls, or storms arise.
 I have no need of fond protesting words,
 To prop a faith that doth believe in thee
 As it believes in God. My heart affords
 The sweetest proof that thou art true to me.
 Love answers love: of thine I am secure,
 Because I feel my own to be so sure.

So by that tender sign judge thou of me;
 Ask thine own heart what sorrow it could bear,
 If mine thereby were lightened, or if we
 Together might the woeful burden share.
 Ask thine own heart, as I have questioned mine,
 And if its answer make thee feel secure
 In me, and in my love, as I divine
 It will, be thou of me, as I of thee, am sure.
 Right well I know each heart's reply must prove
 The blessed, changeless, truth, that all life long,
 Through storm and sunshine, still-increasing love
 Shall bind our hearts in union soft and strong.
 Let us thank God that we can feel so sure,
 Let us thank God that love doth so endure.

H. S.

The Theatres.

THE HAYMARKET. Miss Neilson continues to charm delighted audiences by her talented impersonations. She has been especially successful during the month as *Julia* in *The Hunchback*, and *Pauline* in *The Lady of Lyons*. She is admirably assisted by Miss H. Hodson, and the entire company.

LYCEUM. The production of Mr. Boucicault's *Louis XI* has been a great success. Mr. Henry Irving's acting in the principal character, has rather the effect of an intellectual study than a mere theatrical representation, and redeems the somewhat hard and cold lines of the drama by its forcible yet delicate delineations. Indeed Mr. Irving's *Louis XI* bids fair to be one of, if not the first, of his wonderful characters. The piece is well put on the stage, and the principal actor is well supported by the company, especially by Miss Virginia Francis, who makes a very graceful and intelligent *Marie*.

ADELPHI. The Carl Rosa Opera Company still attract large and appreciative audiences. *The Golden Cross* has proved an immense success, and great approbation has attended the representation of *The Merry Wives of Windsor* and *The Bohemian Girl*. Miss Fechter, daughter of the well-known French comedian, made her *debut* here in Gonoud's *Faust* during the past month.

ROYALTY. The English version by Mr. F. C. Burmand, of *La Belle Helene*, Offenbach's celebrated Opera Bouffe, was never received more delightfully than by the admirers of this pretty little house. The spirited management of Miss Kate Santley, coupled with her own talented acting, and combined with the splendid setting of the piece, cannot fail to render it a great success. There is no need to enlarge upon the acting of the heroine's part, Miss Santley's efforts in that character have been so widely acknowledged as to render comment unnecessary; we can only say the repetition of her success is more charming if possible than her first appearance in the character. She is ably supported by Miss Venn as *Orestes*; and Mr. Lionel Broughas *Menelaus* is full of fun, and provokes constant laughter by his brilliant stupidity.

THE ALBERT HALL.

The chief entertainments in this splendid building are the series of Oratorios produced under the direction of Mr. Barnby. The performance of *The Messiah* on the evening of Ash Wednesday, was especially fine, and attracted an immense and appreciative audience. Mr. Barnby's choir (whose fame for brilliancy of expression, and faithfulness of execution is almost world-wide) rendered the choruses in a wonderful manner, nor were the orchestra behind in the perfect fulfilment of their parts. Miss Anna Williams was warmly received and thoroughly appreciated in her beautiful rendering of the soprano music, being especially fine in the wonderful air "*I know that my Redeemer liveth.*" Madame Antoinette Sterling gave the contralto part of the Oratorio with her accustomed grandeur of expression, producing a profound sensation in the air "*He shall feed His Flock.*" Mr. Sims Reeves rendered part of the tenor music in his best style, notably the powerful "*Thou shalt bruise them,*" and Signor Foli was emphatic yet devotional in the baritone airs. Mr. Bernard Lane and Signor Broccolini also produced a favorable impression. St. Patrick's Day was celebrated here with great success by an Evening Concert, which was numerously attended. The artists were, Mesdames E. Wynne, A. Williams, E. Mott, H. D'Alton, and Patey, and Messrs. E. Lloyd, Shakespeare, Lynde, and Thurley Beale.

Answers to Correspondents.

*** Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.
 *** Correspondents who desire answers by post must enclose a stamped and addressed envelope.

ELEANOR S.—Beaded trimming, especially that of the shade known as *clair de lune*, is very fashionable, and is used both as *passementerie* and fringe.

R. E. X.—It is against our rules to recommend any particular house, otherwise we should be glad to oblige you.

J. R. (Liverpool.)—Thanks for your appreciative remarks, your suggestion is a very good one, and shall be acted upon.

EMMA would feel obliged if any of our fair subscribers could tell her who is the author of the following lines, and in what poem they occur,—

"I am but free as sorrow is
 To dry her tears, to laugh, and talk,
 And free as sick men are, I wis
 To rise and talk."

MATER.—A very pretty *Pelisse* for a little girl was given with our No. for October 1877.

LADIES' NEEDLES.—We have lately seen a pretty little needle case, so constructed that the rusting of the contents that so often occurs, is prevented, and the needles, which are made of the best spring steel, are readily available for use. Messrs. S. Thomas & Sons, of Redditch, are the manufacturers, and Ladies who desire a really good needle should ask for their make.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

JANUARY.—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress.

FEBRUARY.—Abergeldie Waterproof Cloak, and the Mercedes Corset for a Ball Dress.

MARCH.—The Queen Margherita Tunique, and the Ernestine Corset.

*** Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelsco Place, Kensington, London, W.



March 1870

Plate 1

Le Monde Élegant



March 1878

Le Monde Élegant

March 1878



March 1878

Le Monde Éléant

Plata 2



Le Monde Élegant



March 1875

Le Monde Élegant

Plate 5

HOW TO DECREASE THE SIZE OF A DRESS-BODY PATTERN.

In the accompanying diagrams, the black lines represent a pattern of the usual form, such as is generally given in this Magazine, and is for a breast measure of $34\frac{1}{2}$ inches, which is the medium size. Suppose now that we require to make up this pattern for a very *Small* size, say 32 inches round the chest, we have to proceed as follows, for each of the pieces which compose the pattern.

FRONT :—take off about $\frac{1}{2}$ of an inch all along the front edge, and $\frac{1}{2}$ of an inch all round the neck seam; take off $\frac{1}{2}$ an inch all along the shoulder seam.

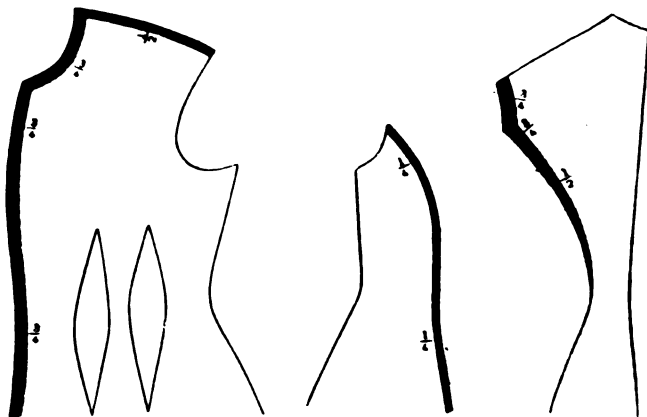
SIDE-PIECE :—take off $\frac{1}{2}$ of an inch all along the side-seam.

BACK :—take off $\frac{1}{2}$ of an inch across the shoulders or back stretch; take off $\frac{1}{2}$ of an inch at the top of side seam, sloping off gradually to nothing at the waist level: place the narrowest part of back a little higher, so as to shorten the waist.

For the **SLEEVE** :—take off $\frac{1}{2}$ an inch all along the hind arm seam and make it shorter at wrist, according to the measure of the lady.

This will produce a pattern suited for a 32 chest measure. If a $33\frac{1}{2}$ inch chest measure was required, take off only half the quantities we have named.

N. B. The black parts show the portions that have to be cut away.



THE QUEEN MARGHERITA TUNIQUE.

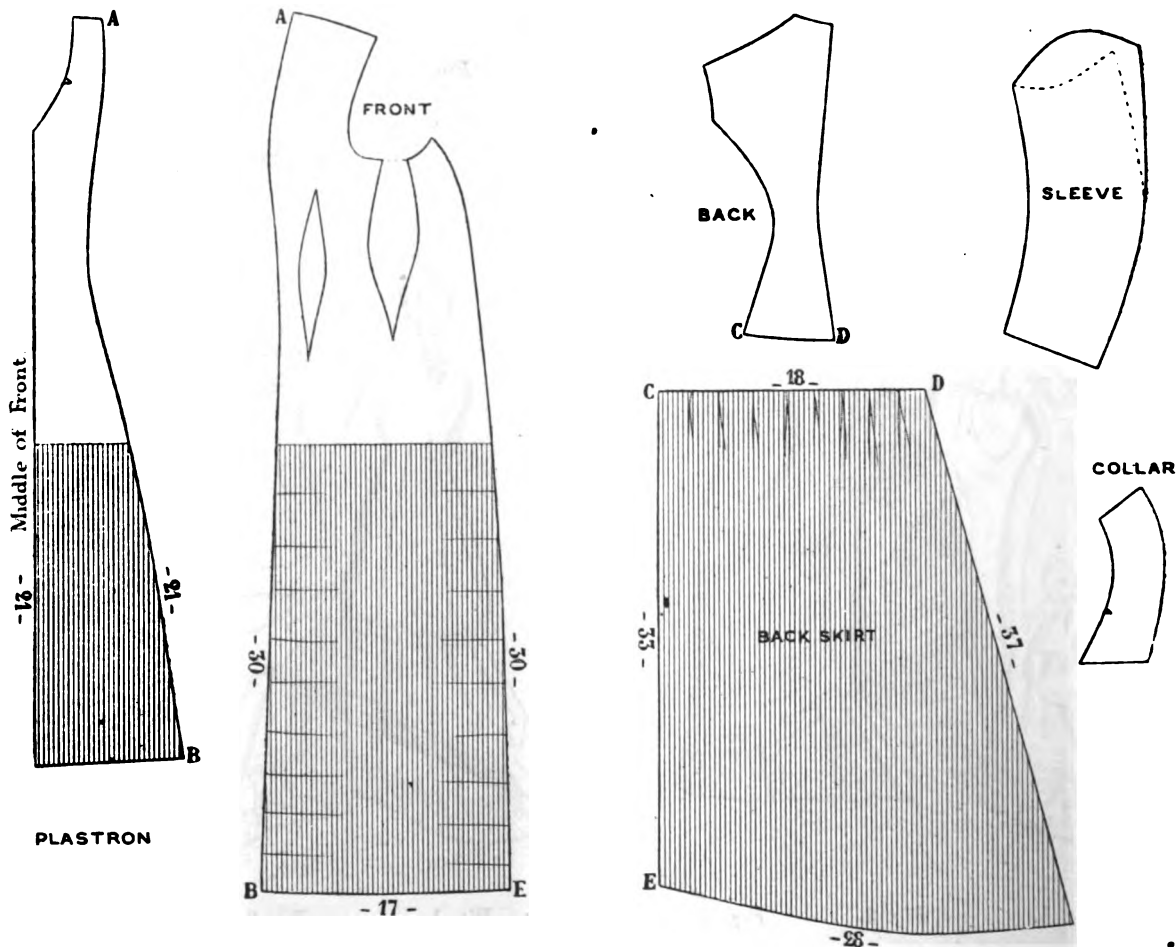
(As shown by figure 3 of our second plate.)

These diagrams show the complete form of our first full-sized pattern. The plain lines show the pattern exactly as we have given it; the shaded parts show the quantities that have to be added, marked in inches for each piece. The letters A, B, C, D and E, show at a glance how the various parts of the pattern are to be joined together.

To use this pattern for a **LARGER SIZE**, follow the plan explained in our last month's Number for the **MERCEDES CORSAGE**. If required for a **SMALLER SIZE**, the instructions given at the top of this plate must be carefully carried out.

This pattern, out to its full-size will be forwarded to any of our subscribers on receipt of 5 stamps.

Our second full-sized pattern, the **ERNESTINE CORSAGE A BASQUES**, must be *enlarged or decreased* in size by the directions given for the Mercedes Evening Corset on plate 7 for last month, because the plan for decreasing the size which is given at the top of this plate, is not suitable, when the front has a *plastron*, and when the back is made with five seams.



THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 651

MARCH, 1878.

VOL. 55

Observations

ON LONDON AND PARISIAN FASHIONS.

It is our usual custom in the March Number, to indicate in our colored plates the Fashions that will prevail during the early Spring season, and this year we have the pleasure of presenting our readers with an unusually elegant selection of novelties, from which an exact idea of the present styles can be obtained.

As we observed last month, the characteristic features of the present fashion consist in a combination of elegance and richness, with a complete absence of all exaggeration of style whether in the forms, colors, trimmings, or materials. The extreme degree of tightening or tying back in dress skirts, is no longer considered in good taste among the leaders of Fashion. The graceful flowing trains of the most fashionable dresses allow Ladies the free use of their limbs, without at all departing from that absence of fulness round the hips, which is an indispensable feature in the present style.

The Princess Robe, without any seam across the waist, is still fashionable, and so are the various forms of Tunique or Polonaise. The addition of a long *plastron* or *gilet*, to the Polonaise or Tunique, is the latest novelty, and will probably be very fashionable.

The *Corsage à basques* with richly trimmed skirt is also fashionable: these *corsages* may have the *basques* of equal depth all round, or the front and back may each form a *plastron* slightly shorter than the sides, or the fronts may be plain, while the back *basques* are prolonged to form a deep *basque-habit*, having the corners turned back to show the linings, which should be of a different shade or color.

There is an attempt to introduce *ceintures* or waistbelts, but it does not at present seem likely to be successful, except perhaps for early morning wear.

A Princess Dress is sometimes trimmed to imitate a Polonaise or Tunique, instead of having the Polonaise separate: this plan, though

not so effective, is of course economical.

The latest and most elegant novelty is the *Margherita Tunique à Plastron*, which is shown on the third figure of our second plate; it combines all the best features of the present fashion. There is the long wide *plastron* in front, the plainness round the hips, the flowing train at back, with the graceful draperies at the sides. We have selected this *Tunique* to form one of our full-sized patterns, as it is a rather difficult form of *tunique* to cut without an exact pattern.

Paletots, Pelisses, Mantelets, &c. for the Spring, will be all worn long, and more or less tight-fitting. For very early Spring, thin black cloth is an appropriate material: cashmere and black silk, and combinations of these, will be very fashionable. The favorite trimmings are lace and *passementerie*, enriched with jet or toned steel beads.

THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

Our first full-sized pattern is THE QUEEN MARGHERITA TUNIQUE, as represented on the third figure of our second colored plate. It is very novel and elegant in style: the front forms a long and rather broad *plastron*; the side of front (which has the sidepiece cut in one with it) has the skirt long and nearly square in form, and it is to be caught up or draped by a series of small folds, crossing from side to side as shown on fig. 8 of plate 2. The back is only of the ordinary *basque* or jacket length, and is to be completed by adding a nearly square breadth of stuff, gathered or pleated into the bottom of back skirt, and lengthened to form a full train, as shown by the back view on plate 2a. The collar is round at back, and wide and square at front. The pattern as here given consists of five pieces,—front or *plastron*, side of front, back, collar and sleeve.

Our paper would not allow us to give the full length either of *Plastron* or of the side of front: the *plastron* must have about 21 inches more length and the width at bottom should be 10 inches: the sides of front must be lengthened about 30 inches, the width at bottom being 17 inches. We have not given the large breadth which forms the full skirt or train: it is only a nearly square piece, 33 inches long at the side, and 37 inches in the middle of back: the width at top is about 18 inches and the width at bottom about 28 inches.

The shaded portion of the diagrams of this *tunique* on our seventh plate, show the exact forms of the pieces which have to be added, as well as the shape of the square back breadth.

The seam which joins the *plastron* to the side of

front, is marked by a small cut near the top. The notch in the neck seam of collar, corresponds to the small notch in the neck seam of the *plastron*, and serves to show the exact position of this piece.

Our *second* pattern (all the pieces of which are indicated by two round holes) is THE ERNESTINE CORSAJE, forming *plastrons* at back and front as shown on the third figure of our fourth plate.

The centre or *plastron* portions of back and front have the skirts shorter than the sides, as shown by the notches. The manner in which it is cut renders it very easy to obtain a beautiful fit, because it is composed of four long pieces of nearly equal width, so that a little taking in at the seams where required will be all that is necessary to fit the most difficult figure. The pattern consists of *gilet* or *plastron*, side of front, side piece, and back; the sleeve of pattern No. 1 may be used for this *corsage*. The seam which joins the *plastron* to the front, is marked by two small cuts, while three cuts indicate the seam joining the back to the sidepiece. The fronts fasten by a row of small buttons down the centre.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—*Princesse* Dress of iron-grey Cashmere and of striped silk of a rather darker shade. The dress fastens at left side; the bottom of skirt is trimmed by a *fluted* flounce, headed by a plain piece which is cut into vandykes at equal distances; each vandyke being fastened down by a button; above is a very narrow *fluted* flounce surmounted by a *biase* band of the striped silk: the centre of back is cut across at the depth of a *basque*, and to it is sewn the fulness of skirt which forms two hollow pleats widening out as they approach the bottom, this portion of skirt is without the flounces. The front of *corsage* forms a *plastron*, terminating in a point, from which start *revers* of the striped silk, these extend in a sloping direction nearly to the bottom of skirt, enclosing a draped *tablier* (of the cashmere) the upper portion of front of *corsage* forms a square of the striped silk, and there is a deep square collar of the same material. The sleeves have fancy cuffs of the silk. Chapeau of black velvet with blue feather and flowers. For back view see plate 1a.

The first full-sized pattern for January may be used for cutting the Tunique, by shortening the *plastron* à *gilet*, and making it pointed at bottom: and by adding the sloping bands of the striped material, and making the back pleats start some little distance below the waist.

PROMENADE COSTUME.

Fig. 2.—Dress of light Havannah silk; with trimmings of a much darker shade of silk. At bottom of skirt is a *fluted* flounce above which is a plain space partially covered by pointed tab of the dark silk arranged in *fluted* folds and placed at equal distances from each other; these are surmounted by a band (of light silk)

edged at each side by a *fluted* frill, and beneath which appears at back a narrow flounce of the light silk. *Pelisse* of rich black silk: it is tight-fitting both at back and at front, where it is closed by buttons and is ornamented by a frill of lace in spiral folds: the bottom is edged by a flounce of black lace, headed by very narrow folds of silk placed close together and forming a band, which is surmounted at sides and back by a broad scarf of silk starting from the under arm seam, and fastened by buttons to the side seams, and forming large bows and fringed ends at back: just below the back of waist, a *postillon* is imitated by a double flounce of lace headed by the folded band, and buttons. The neck is finished by a collar edged by a frill of lace, with folded band, and forming a point on the chest: the sleeves are trimmed at wrists by double frills of lace, headed by bands with bows at back of arms. Chapeau of black chip, with flowers and an ostrich feather. For front view see plate 1a.

The *Pelisse* may be cut from the first full-sized pattern for October last, by lengthening the skirt and taking out a fish or puff in the front.

PROMENADE COSTUME.

Fig. 3.—Dress of mauve silk; the bottom of skirt is trimmed by three narrow flounces surmounted by a broad band of silk arranged in oblique *flutings*; the back is ornamented by a sash. Sleeveless Mantle of black cashmere; the *Pelisse* or under portion closes by buttons, it is edged by two flounces of black lace surmounted by several rows of very narrow braid. The arms pass through large openings made in this portion of the garment, which is covered by a *Pelerine*, having the front open from the neck, while the centre of back is cut up nearly half its depth: the *Pelerine* is edged by a lace flounce headed by several rows of the narrow braid which are carried up the edges of back opening forming a point at its summit: the shoulders are ornamented by lace flounces headed by the rows of braid, and starting from back front of neck, which is finished by a narrow frill. Chapeau of black felt trimmed by violet velvet, white flowers and a small black feather. For front view see plate 1a.

These Costumes are from the VILLE DE PARIS.

Any easy fitting *Pelisse* pattern will do for the body portion of this mantle; the armhole must of course be cut 3 or 4 inches deeper. The Cape must have as little fulness as possible.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Cashmere Robe (*Princesse*) of the color called *lie de vin*: the costume fastens at left side, the front is slightly draped, the sides being caught up and fastened to the back which is cut across at the depth of a *basque*, and to the edge is sewn the fulness of skirt which is arranged in *fluted* pleats and is enclosed by *revers*: below the draped portion of skirt (at front and sides) appears a *fluted* flounce, and the *basque*-edge is crossed by a

folded band. The top of *corsage* is slightly open in front and is finished by a collar: the sleeves have fancy cuffs with buttons. Light brown felt hat, with a band of black ribbon and a blue feather. For back view see plate 2a.

PROMENADE COSTUME.

Fig. 2.—*Dress à deux jupes* of light green silk. The bottom of under-skirt is trimmed by a flounce arranged in groups of hollow pleats alternated by plain spaces; the upperskirt is cut up at sides, the front forming a round draped *tablier*, and the back a square-shaped piece, the whole edged by fringe: tight-fitting *Pelisse* of black silk: the front forms a *gilet* closing at sides, and enclosed by frills of black lace and continuing to the shoulder seam; the *gilet* is ornamented by festooned loops of *passementerie*. The bottom of the garment is trimmed by a black lace flounce headed by several bands of very narrow silk braid; to the bottom of *gilet* is added a second flounce, above which are placed the rows of narrow braid headed by a narrow lace: the back of skirt is finished by two festooned loops of the *passementerie*, and the sleeves have at wrists pointed *revers* edged by narrow lace frills and rows of braid, and at fronts of arms are festoons of *passementerie*. The neck is slightly open, and is finished by an upright frill, and on the chest is a bow. Chapeau of black felt, with a white *rûche* and *aigrette*. For back view see plate 2a.

The full-sized pattern for September last, gives an idea of the manner of cutting this *Pelisse*.

COSTUME FOR HOME.

Fig. 3.—*Dress à deux jupes* of a pale grey fancy woollen material, with plastron and trimmings of brocaded silk of a darker shade of grey: the bottom of underskirt is finished by a broad hem surmounted by an upright *flûted* frill of the silk; the hem is crossed at equal distances by tabs of silk, which are fastened by buttons to the frill: the upper skirt and *corsage* are cut in one, à la *Princesse*, the front forms a *plastron* of brocaded silk buttoning in the centre, as shown by the small wood-cut attached. The sides of skirt (which join the *plastron*) are gathered into folds; the back is cut across at the *basque*-level, and to its edge is sewn the fullness of back of skirt, which is edged by a band of the silk, and extends below the other portion of skirt, forming large hollow pleats: it is also slightly caught up towards the sides, and is fastened by knots of the silk (see back view on plate 2a). The upper portion of *corsage* is covered by a large square collar of the silk, and on the chest is a rosette: the sleeves have very deep cuffs of the silk.



These costumes are designed by MADAME CAVALLY.

We give the full-sized pattern of this very novel *Tunique* with our present Number.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—*Dress à deux jupes* of white muslin and of rose-colored silk: the underskirt, which is of rose silk is arranged in small fixed pleats, and is finished by three flounces, one of silk and the others of muslin, the upper flounce (of muslin) is cut into vandykes edged by narrow white lace. This skirt is partly covered by a drapery of the muslin edged by a flounce of lace, and gathered up in the centre of front. *Princesse Tunique* of white muslin with very deep *gilet* of the rose silk, fastening by buttons, and edged by a flounce of white lace: the *tunique* fastens at top portion only, and forms both at back and front, an open point finished by notched *revers* of the silk, edged by lace and on the chest are bows: the sleeves form puffs of the silk: the *tunique* skirt is deep and falls square at sides and back, where it is slightly raised *en bouffant* and fastened by large bows and floating ends of rose-colored silk: the skirt is edged by narrow lace. For back view, see plate 3a. M^{ME}. BREANT CASTEL.

DINNER COSTUME.

Fig. 2.—*Princesse Dress à deux jupes* of sea-green silk with trimmings of *mauve* silk: the front of underskirt is ornamented by *flûted* flounces of silk of the two colors arranged alternately: the back falls in large hollow fixed pleats. The *corsage* is cut in one with the upper skirt, which forms at front a round *tablier* edged by a *flûted* flounce of *mauve* silk: the lower part of *tablier* is arranged in folds. At the sides are large *revers* covered by *mauve* silk and studded by buttons: the centre of back (at the *basque* level) is ornamented by a large bow of *mauve* silk below which the fullness of skirt commences, and is enclosed by the *revers* already described, below this the back portion of skirt falls in spiral folds, alternately of green and of *mauve* silk, the former plain, and the latter *flûted*, and from each of the latter start two short ends of ribbon of the same color. The *tablier* (and *corsage*) close by buttons, and at right side is a *flûted* pocket of *mauve* silk with bows and ends. The front of *corsage* is slightly open *en cœur*, and is finished by a narrow upright frill of *mauve* silk: the sleeves have at wrists deep *flûted* frills of similar silk, accompanied by bows. For front view, see plate 3a.

DINNER OR EVENING COSTUME.

Fig. 3.—*Princesse Dress à deux jupes* of sky blue silk: the front and sides of underskirt are trimmed at bottom by two *flûted* flounces of the silk, having between them a flounce of white lace: this trimming is divided into sections, by spiral folds of *flûted* silk: the back of skirt is arranged in large *flûted* folds: the upper skirt is edged by a flounce of white lace: the front of *corsage* and of skirt closes by buttons, and the sides are caught up and fastened by bows of silk, the lower portion of skirt forming fixed folds: at sides are fancy pockets of silk

and lace: the back of *corsage* is cut off to represent a *basque*, edged by a double flounce of white lace, above which is a fancy trimming; to the edge of this simulated *basque* is sewn the fulness of back of skirt which is *bouffante* and has at each side bows and ends of ribbon: the *corsage* is high on the shoulders, and forms both at back and front an open square finished by a frill of white lace and by a folded band of silk: the sleeves have deep cuffs formed of folds of silk, finished by small loops and buttons. For front view see plate 3a.

Our second pattern for January gives the form of the upper part of the Watteau *Corsage*.

This Costume and the preceding one are from the MAISON MULLER GILBERT.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—This Costume consists of an under-skirt and Pelisse *en suite* of grey cashmere; with trimmings of brown silk. The bottom of dress skirt is trimmed by a *flûted* flounce of the silk partially covered by a vandyked flounce of the grey material with but little fulness; above these flounces, the skirt is divided into sections: the front portion is draped, the sides are arranged in fixed folds, and the back is *bouffante* as seen by back view on plate 3a: the front section is flanked by loops of the brown silk. The Pelisse is tight fitting and closes by buttons at left side of the chest: it has a shawl collar, and at sides are square-shaped pockets finished by cut ends, narrow frills and buttons (of brown silk): the bottom of the garment is ornamented by ends of the silk, and the sleeves are finished at wrists by double rows of silk loops. Bonnet of black silk, trimmed by a small ostrich feather and ribbons of the same color, with some small crimson flowers and foliage. For back view see plate 3a.

MADAME MULLER GILBERT.

WEDDING COSTUME.

Fig. 2.—Princesse Dress (*à deux jupes*) of rich white silk: at the bottom of skirt is a *flûted* flounce partially covered by a flounce arranged in hollow pleats, alternated by spaces ornamented by buttons and elongated holes marked out by *rouleaux*. Above the flounces, the front of skirt forms a large square *tablier* draped and edged by white lace headed by a double *biais* band: the back of skirt forms a deep square-shaped piece similarly edged: the upper skirt and *corsage* form an open *tunique à gilet*, the *gilet* portion continuing across the shoulders and forming a point: the *gilet* closes by buttons and the sides of *corsage* and of *tunique* skirt (enclosing it) are edged by a double *biais* band and by white lace laid on flat. In each corner of *tunique*-skirt are four buttons and elongated holes marked out by *rouleaux*: the sides are caught up and fastened by bows and short ends of white satin ribbon, the back of skirt being *bouffante*. The neck is ornamented by a collar forming points in front, and edged by narrow lace with a *biais* band.

The sleeves have broad fancy cuffs ornamented by the buttons and imitated holes; the lower portions of cuffs form bands edged by narrow lace and fastened by single buttons. The figure is almost entirely enveloped by a veil of white *tulle*. For back view see plate 3a.

This elegant Wedding Robe is designed by MADAME BREANT CASTEL.

This *Tunique* is very similar in form to our first full-sized pattern: the *gilet* of *course* is much shorter, and the back is prolonged to the bottom of skirt, instead of having a full breadth added.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress of dove colored silk: at bottom of skirt is a rather broad flounce edged by a band of satin of the same color: above the flounce, the front and sides of skirt form a deep square *tablier*, slightly draped, bound by the satin and ornamented by a chain of embroidery of small leaves formed of the satin: it closes by buttons, the back of skirt is slightly shorter and is *bouffante*: it is edged by fringe accompanied by the satin band and embroidery: it is also caught up and fastened by a loop and ends of the silk. *Corsage Cuirasse*; the central portions of both front and back are shorter than the side portions, and are enclosed by satin bands and embroidery; the bottom edges of the side portion of *corsage* are finished by fringe accompanied by two satin bands enclosing a chain of embroidery and surmounted by a second chain: the central part is edged at back by fringe with four satin bands arranged in groups of two, and surmounted by a chain of embroidery. The centre of front is without trimming and is closed by buttons: the neck is encircled by a narrow embroidered collar, and the back of neck is ornamented by the embroidered leaves which form a point: the sleeves have deep fancy cuffs imitated by satin bands and buttons. Bonnet of sky-blue terry velvet with white and blue feather. For front view of this figure see plate 3a.

Our second full-sized pattern gives the form of this elegant *Corsage*.

This Costume is from the VILLE DE PARIS.

The *traine* skirts on any of these plates may be cut from the diagram given on the seventh plate of our January Number.

PLATE THE FIFTH.

No. 1. CHAPEAU of mauve silk and of white silk, the crown which forms a puff of the mauve silk is encircled by folds of white silk: the brim is composed of vandykes of mauve, the spaces being filled in by *flûted* pleats of white silk. At the back is a spray of pale amber flowers, with a white ostrich feather, and accompanied by lappets of white *tulle* which are to be carried round to the front of neck to form brides. MADAME ANDRÉE.

No. 2. BONNET of black silk, having the inside of front and of sides finished by a narrow *flûting* of white muslin. The Bonnet is trimmed by a band and loops of cardinal red ribbon, and at right side, near the back is a white ostrich feather, at the left side is a black wing feather, and on the top is a tuft of small yellow

flowers with foliage. Strings of cardinal red ribbon. MESDAMES BRIE ET GEFROIN.

No. 3. HAT of grey straw; having the front of brim slightly turned up: the crown is encircled by a draped band of light Havannah colored muslin which forms a puffin front: at left side is a shaded feather. MADAME BONDY.

No. 4. Embroidered COLLAR *à la Louis XIII*: it is to be worn with a *corsage* slightly open *en cœur*, and the front is finished by loops of cord and tassels: the collar is attached to a habit shirt of thick muslin. MAISON CAPRICE.

No. 5. BONNET of white silk, having a curtain edged by a narrow *flûting* of the silk, above which is a band of rose-colored velvet. The front portion of crown is closed by a narrow heading of the velvet which is joined at sides by draped bands of rose-colored silk; and these cross each other at the back, and are carried to the sides where they are terminated by small groups of bows of the velvet, from which start strings of the rose silk. At left side is a spray of pale green foliage which also trims the inside of front: at right side are two ostrich feathers, one white and the other rose-colored. MADAME BAYARD.

No. 6. CHAPEAU of brown silk, trimmed by a drape of black silk, which crosses over the curtain and terminates in lappets forming *brides*: the silk is edged at one side by narrow black lace, and the curtain is partially covered by black silk similarly edged: at right side near the front, is a group of bows of black ribbon accompanied by a white ostrich feather and a black *aigrette*: the inside is finished by white lace, with bows of black ribbon. MADAME ANDRÉE.

No. 7. Black silk BONNET, trimmed by a folded band of sea-green ribbon, fixed (at right side) by two mother-of-pearl buckles: the silk also forms *brides*. The curtain is edged by a *flûted* frill of white muslin, and is surmounted by a large puff of the sea-green silk. At left side is a green cock's feather, and the inside is finished by a narrow frilling of the muslin. MADAME ANDRÉE.

No. 8. CAP of white muslin and lace; the crown is puffed and the back forms a square-shaped lappet, edged by the lace. The front and sides of crown are finished by lace and black velvet forming a sort of coronet: the velvet is carried to the sides of the lappet already described, and to which it is attached, and terminates in floating ends. MAISON LESIRE.

No. 9. BONNET of slate-grey silk, having the brim bound by black silk: the inside of front is finished by a garland of foliage. The crown is enclosed by a broad folded band of black silk, which forms transverse folds at the top: and at sides, from whence start the *brides*: the curtain is edged by folds of the silk, and at right side (at the edge of crown) is a *bouquet* of bright red flowers, accompanied by foliage of two shades of green. MAISON CHILLORET.

No. 10. CHAPEAU of grey straw, having the brim edged by black ribbon; the crown is encircled by a folded band of black silk, which forms at back some loops and short ends: at left side is a spray of light green foliage. MADAME BONDY.

No. 11. CHAPEAU of fine black straw: the inside is finished by a *flûting* of white muslin: the front and left side of crown are trimmed by a draped band of bright blue silk with a large bow fixed by a steel buckle: at left side and back are two black ostrich feathers: from beneath the back of brim starts a group of bows and short ends of the blue silk. MDM. ANDRÉE.

No. 12. COLLARETTE to be worn with a *corsage* open *en cœur*, and composed of pink silk edged by narrow white lace and placed on a foundation of white opaque muslin: the silk is caught up at each side by a rosette of black velvet ribbon: the silk is festooned towards the front where it is finished by two points edged by lace and fastened by a large rosette of the velvet ribbon.

FOUR FAIR NIECES.

(Continued from our last.)

CHAPTER V.

Despite my unwillingness to leave my dear Jessie in her stricken state, I felt obliged to go at once to London in consequence of the telegram forwarded to me by Mr. Westwood's confidential clerk.

I left Beatrice and her lover,—if such indeed he were—in the hall, and hastily ordering the carriage to be ready for me in half-an-hour, I went up stairs, and having put together the few necessities I should need for my short absence, I turned towards my niece's chamber.

Outside the door lay Rover, the black retriever, who, although he had been Christina's especial pet, was yet so attached to Jessie, that he spent his life more than evenly between the Vicarage and Cloverbridge.

I entered the room, and after a few whispered words to the maid who was in waiting, I stepped to the bed, and looked at my broken lily. She was sleeping, and on her face lay the shadow of pain. A faint sigh parted the pale lips, so rosy only an hour or two ago, and she turned uneasily upon her pillow.

Unconsciously obeying a sudden impulse, I took up a pretty pair of scissors that lay on the dressing table, and severed one long chestnut curl from that uneasy sleeping head.

Ah me! it lies now

—With my secret treasures
Past all others' ken or care,
And 'tis one of my life's few pleasures,
To look at that curl of hair.

I left her lying there, pale, sleeping; yet somehow as I kissed the pallid forehead, a presentiment came to me that I might see her again never more with the same look.

In another hour I was on my way to London, and reached my destination just as night was closing over the great city.

My anxiety about the concerns of my niece was however too great to permit me to delay till the morning, so, as I knew the private address of the confidential clerk, I called at once upon him. He could only corroborate the news contained in the telegram, giving me the fullest particulars of the case, and stating all he knew of the flight of the fraudulent trustee. Nothing could be done, affairs were hopeless, and I thought with a sharp pang of proud Beatrice Harcourt, who had so gloried in the

possession of wealth, because of the independence it conferred.

I remained in London two days, transacting such business as was necessary, and on the third day I left.

I had not heard from home during my absence, and my homeward journey was filled with anxious thoughts of my Jessie.

The distance seemed far, and the time long till I could reach her, but I comforted myself with thoughts of how I would cheer her by every means in my power and win her by the wiles of calm home-affection, to forget the mis-given love whose broken dream she then bewailed.

Musing thus I took but little notice of my companions, surroundings, or the scenery through which we passed, until at last we reached a large junction: on hearing its name, I was reminded that I was half-way home. As the train stopped at the platform, another train bound for London was just leaving the station. I cast my eyes carelessly upon the window of each compartment as it passed on, when I saw, or thought I saw, in a first-class carriage, the face of Jessie Desmond. I sprang to my seat with an exclamation, but at the same moment the train in which I was seated rolled on, and was soon in rapid motion. I quickly recovered myself, and smiled inwardly to think how I had been deceived by my own fancy and a chance resemblance to the face I loved best in the world. I strove to reassure myself, and in some sort I succeeded, but a lurking feeling of uneasiness still remained, and I found myself growing more and more anxious as the distance lessened between me and Cloverbridge.

CHAPTER VI.

At last we reached the rustic wayside station, which was gay with lilac, laburnum, and guelder roses. As I stepped down to the platform, I saw Christina's little pony carriage outside the station with Rover in attendance. In another moment I was kissing my niece's dear, gentle face, and listening to her pleasant voice as she bade me welcome home again.

"How is Jessie?" I asked as soon as we were seated, and the pony had been persuaded to start. His disposition resembled that of the famous animal who carried Dumbiedikes so long and so well, but of whom Jeanie Deans remarked that he was *willyard*.

"How is Jessie?" I repeated.

"I have not seen her to-day, uncle," replied Christina, a strange hesitation in her manner.

The vague uneasiness which had pervaded

my mind during the latter part of my journey, again asserted itself strongly.

"What has happened, Christina?" I asked, "Where is Jessie? Is she ill?"

She changed the position of the reins, and put her disengaged hand on mine, pressing it gently.

"The truth, Christina," I said.

"I will tell you the truth, dear uncle," she answered, her usual calm tone troubled and shaken. "*Jessie has left us*. She left Cloverbridge last night with—or rather to meet—Captain Dacre. Beatrice had not spoken to her since you left, and was not aware of her absence till I went down this morning, upon receipt of this letter. It was delivered by a strange boy to my maid just after breakfast."

I took the letter which Christina held out, and read the few hasty incoherent words which had been penned by my darling before her rash flight. She had gone to marry Captain Dacre, whom she had loved from the first. She had left a letter for me in my study. She entreated Christina to take her part with Beatrice, and try to soften the proud heart with forgiveness and love.

No more words were spoken during the short homeward drive, but never had I carried a sorer and heavier heart than I did then: scarcely even when with the strength of young manhood's sorrow, I mourned for my lost love, Jessie Desmond's mother. Jessie had been all the world to me, for her I felt the fond love of a parent, enhanced by the sentiment of romance which lingered round her mother's memory. She had repaid me hitherto by a clinging devotion, an unvarying tenderness, yet now in the prime of her womanhood, just when her beauty and sweetness seemed most to gladden my house and heart, she left me, —left me to a lonely home, left, during my absence, with the man who, to her own knowledge, had played a double part with her cousin and herself.

I went at once to my study on my arrival, and found Jessie's letter on my writing table.

Few persons, and I think only those who have lost dear ones in like manner, can realize my feelings as I stood, the letter yet unopened in my hand, looking at the superscription, remembering that I had watched the writer's childish scrawl gradually develop into the womanly, graceful hand which now faced me on the envelope. However graceful now, I could mark where the hand had trembled, and where at the close a blot appeared, showing that the pen had fallen from the writer's hand—

perhaps in an agony of tears.

I read the letter. I will not transcribe it. The tenor of its contents has been often written by wanderers like my Jessie, wild words penned by truants from home and life-long love, for the sake of a new affection, which, because it comes in youthful impetuous fashion, seems so much better than the middle-aged love of kith and kin, to the heart untaught by time and trouble.

It is enough to say that she professed regret and affection, and implored forgiveness. Before I received it she should be married. She spoke with loving confidence of Captain Dacre—ah me! the world-old story of woman's confidence,—and expressed a hope that in time to come I should receive him with trust for her sake.

I read the letter and locked it in my desk. I then enquired for Beatrice. Christina having answered my summons instead of a servant, told me she had remained in her chamber since hearing the news of Jessie's flight, and had refused to see any one. It was now seven in the evening, and she had taken no food. I turned at once to go to her chamber, and in the hall, just where I received the telegram from Mr. Westwood's clerk—another yellow-covered missive was put into my hand. I thought it a coincidence.

Christina leaned on my shoulder with a comforting gesture, and I opened the telegram.

From

Captain Dacre

To

Charing Cross

Ralph Desmond

London

Cloverbridge

I telegraph by Jessie's desire We were married this morning at nine o'clock at Westhampton We are starting to Paris

"It is all true then?" said a low voice at my side, and turning I saw Beatrice, white as the morning robe she still wore.

"My poor Beatrice," I said turning to her, but she swerved from my offered caress, and looked at the telegram.

"You will not follow them?" she asked.

"No," said I sadly, "there is one thing I can do. I shall go to Westhampton tomorrow, and ascertain if this news be true. If so, I can do no more, but if not—

"Ah," she said quickly, with a strange note in her voice—"what then?"

"I shall follow and recover my niece, who under all circumstances will be dear to me."

"And shall you bring her here?" she asked in the same strange tone.

"Here, of course."

"Then," she answered passionately, "I must leave you. I have lost my fortune, but Jessie Desmond has robbed me of a dearer thing than fortune or even life, and it will go hard with me if meeting her again, I have not some revenge."

(To be concluded in our next.)

LONGING FOR VIOLETS.

I plucked them not, but willing feet,
Meet pupils of a loving heart,
Ranged the wild woods for blossoms sweet,
Deeming their beauty might impart
A balm to soothe the weary pain
That robbed my life of half its prime;
And with their sweetness bring again
Bright memories of the olden time.

I loved the flowers, I loved the hand
That bore them from their wintry bed,
Ere yet the spring-time ruled the land,
Or gayer flowers their perfume shed.
They spread around with loving care,
The fairest buds that ever grew;
I cared not for exotics rare,
But longed for violets, wild and blue.

And they have some, tho' scarce the sleet
Hath ceased to fall o'er dale and hill;
Wild violets too, as pure and sweet,
As ever grew by summer rill.
With spring's own fragrance in their breath,
And summer's beauty in their forms,
And bright as tho' their verdant leaves
Had never bent neath 'neath wintry storms.

I cherish, too, a grateful thought,
Our Father might have heard my prayer;
And sent a breeze with sunshine fraught,
Wafting to earth these blossoms fair.
Then guided to their lone retreat,
'Mid withered leaves and thorny brake,
The loving heart and willing feet,
That sought these blossoms for my sake.

Sweet flowers, ye shall not leave me, till
The heart that throbs so feebly now
Hath ceased to beat, and dark and chill
Death's shadows rest upon my brow.
Ye too must fade, for 'tis your doom,
Frail blossoms of the woodland shade,
To wear awhile your azure bloom,
And in your purity to fade.

Only to fade, a painless death,
A gentle sinking down to rest:
The leaves just shed by some soft breath
Of summer wind on earth's green breast.
Oh, forest gems, your early birth
And presence here, hath cheered the hours
That else had been of little worth
Without ye, beautiful wild flowers.

LHX.

The Theatres.

DEURY LANE. After an exceptionally successful season, the pantomime is drawing to a close. *The White Cat* has been one of the most admired pieces of the kind ever produced at this favorite house, and from the first representation to the last, has kept up its interest and attraction for the public.

HAYMARKET. The revival of the Shakespearian drama is attended with great success. In *Twelfth Night* Miss Neilson makes a charming *Viola*: her interesting assumption of that character meets with decided approbation. She is well supported by the other members of the company.

ADELPHI. The Carl Rosa Opera Company are now occupying this popular house, and reproduce in a very effective manner Nicolai's celebrated comic opera *The Merry Wives of Windsor*. The characters of *Mrs. Ford* and *Mrs. Page* are taken by Miss Julia Gaylord and Miss Josephine Yorke, and are wonderfully well sustained, while Miss Georgina Burns makes a very captivating *Anne Page*. The burly knight *Falstaff*, whose love affairs form the slight plot of the piece, is represented to perfection by Mr Aynsley Cook. An incidental Ballet occurs, and is pleasingly executed by Miss Josephine Warren, and the *corps de ballet*. The scenery is especially good, especially that representing the moonlight *rendezvous* at Herne's Oak, where the elves perch among the branches, and the demons range themselves in the background, while the glittering fairies are grouped round the tree. No one should miss seeing the spectacle, and hearing the charming music of Nicolai's opera.

PRINCESS'S. Miss Heath still attracts the public by her talented representation of the principal character in *Jane Shore*.

LYCEUM. *Louis XI* is promised shortly at the Lyceum, and meanwhile Mr. Henry Irving is winning new laurels on old fields, in his combined characters of *Lesurques* and *Dubosc* in *The Lyons Mail*, *Mathias* in *The Bells*, and *Charles I*, in the play of that name.

QUEEN'S. *'Twist And Crown* was revived at this house, with Mrs. Rousby in the principal character, assisted by Mr. Herman Vezin and the entire company. It has been removed to make room for *The Lancashire Lass* by Mr. H. J. Bryon, in which Mr. Sam Emery sustains his original character.

OLYMPIC. *The Turn of the Tide* has been withdrawn, after an exceptionally successful run, to make room for *The Ne'er-do-Weel*, a new and original comedy by Mr. W. S. Gilbert. It is supplemented by *The Little Vixen*, written by Mr. G. Neville.

STRAND. At this house *Family Ties* has given place to Mr. Burnand's clever parody *Dora and Diplomacy*, or a *Woman of uncommon Scents*, the music of which is composed by Mr. John Fitz Gerald.

ROYALTY. *La Marjolaine* has been withdrawn after a successful run, and its place is taken by Messrs. Reece and Farnie's new *bouffonnerie musicale* entitled *Madcap*. This clever piece is well put on the stage, well acted, and as thoroughly appreciated as its authors or Miss Kate Santley, the talented manageress, could desire. This clever lady takes the part of *Mlle de Grenadine*, the frolicsome, mischief-loving damsel, who is the joy of her schoolfellows, and the terror of her mistress. The costumes are exceedingly handsome and effective, especially the dress worn by Miss Kate Santley as a *vivandiere*. A long and successful run will doubtless be the merited reward of the combined exertions which render *Madcap* so enjoyable an entertainment.

THE EVERLASTING SHORE. Song. Words by Sarah Anne Stowe. Music by Ciro Pinsuti. London: Chappell & Co.—This is a very pretty and effective song. Pinsuti's songs are so well known that it is hardly necessary to say that the music is tuneful, and we will only add that the words are most suitable and in every way worthy of the music.

MADAME TUSSAUD'S. This deservedly popular Exhibition has been lately crowded to excess by sight-seers anxious to get a glimpse of the newly added and imposing group—the LYING IN STATE OF KING VICTOR EMANUEL. The War Group also commands the attention of the visitors, while the new portrait model of Mr. H. M. Stanley is scrutinised with especial interest. We have no doubt that the enterprise of Messrs. Tussaud will not allow the Exhibition to be long without a model of His Holiness the late Pope Pius IX.

Answers to Correspondents.

* * * Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

* * * Correspondents who desire answers by post must enclose a stamped and addressed envelope.

EUGENIE.—Lingerie is very important this year. Large lace collars are much worn, the most elegant styles are called the Richelieu, Mazarin, and Louis XIII.

ESTHER.—Very elegant lace Caps are worn for the fashionable five o'clock tea. They are usually trimmed with the new reversible ribbons in two colors, such as sage green and yellow, black or mulberry and cerise, blue and flame-color, sea-green and pale blue &c. These ribbons are also used to trim the fashionable lace collars.

E. G.—To keep up the long train of a dress, have a breadth of *percale* nearly the same length as the train, full width at bottom, and gored at top so as not to be not more than 7 inches wide. This breadth, starting from a little below the waist, is covered by 8 or 9 founces of equal depth, and is fastened by three or four tapes at each side to corresponding tapes sewn at the sides of the train itself. This arrangement produces a very graceful effect.

N. C. R.—They are no longer worn, nor does there seem any probability of their revival.

MABEL.—A very elegant *Polonaise* pattern with *gilet*, was given with our January Number, which we will forward on receipt of 18 stamps.

PURE SOAPS. The general public are so little acquainted with the qualities of Toilet Soaps, that an indiscriminate selection often results in unpleasantness or even injury to the skin. Of the many kinds that have been brought to our notice we think Pears's Transparent Soap to be the best for toilet and nursery use, as it is devoid of coloring matter and free from excess of soda. Its delightful perfume, transparency, and durability, and the fact that it has stood the test of public favor for over eighty years, warrants us in recommending what Mr. Erasmus Wilson (of Cleopatra's Needle celebrity) says "it is the most agreeable refreshing of balms for the skin."

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JULY.—The Breton Corset, and the Scarborough Pele-rine Mantelet.

AUGUST.—The Alice Basquine-Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

JANUARY.—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress.

FEBRUARY.—Abergeldie Waterproof Cloak, and the Mercedes Corset for a Ball Dress.

* * * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co., 1, Kew Place, Kensington, London, W.

HOW TO DECREASE THE SIZE OF A DRESS-BODY PATTERN.

In the accompanying diagrams, the black lines represent a pattern of the usual form, such as is generally given in this Magazine, and is for a breast measure of $34\frac{1}{2}$ inches, which is the medium size. Suppose now that we require to make up this pattern for a very *Small size*, say 32 inches round the chest, we have to proceed as follows, for each of the pieces which compose the pattern.

FRONT :—take off about $\frac{1}{2}$ of an inch all along the front edge, and $\frac{1}{2}$ of an inch all round the neck seam; take off $\frac{1}{2}$ an inch all along the shoulder seam.

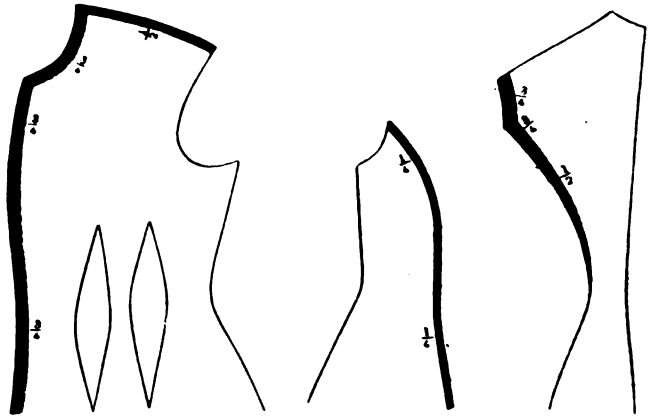
SIDE-PIECE :—take off $\frac{1}{2}$ of an inch all along the side-seam.

BACK :—take off $\frac{1}{2}$ of an inch across the shoulders or back stretch; take off $\frac{1}{2}$ of an inch at the top of side seam, sloping off gradually to nothing at the waist level: place the narrowest part of back a little higher, so as to shorten the waist.

For the **SLEEVE** :—take off $\frac{1}{2}$ an inch all along the hind arm seam and make it shorter at wrist, according to the measure of the lady.

This will produce a pattern suited for a 32 chest measure. If a $33\frac{1}{2}$ inch chest measure was required, take off only half the quantities we have named.

N. B. The black parts show the portions that have to be cut away.



THE QUEEN MARGHERITA TUNIQUE.

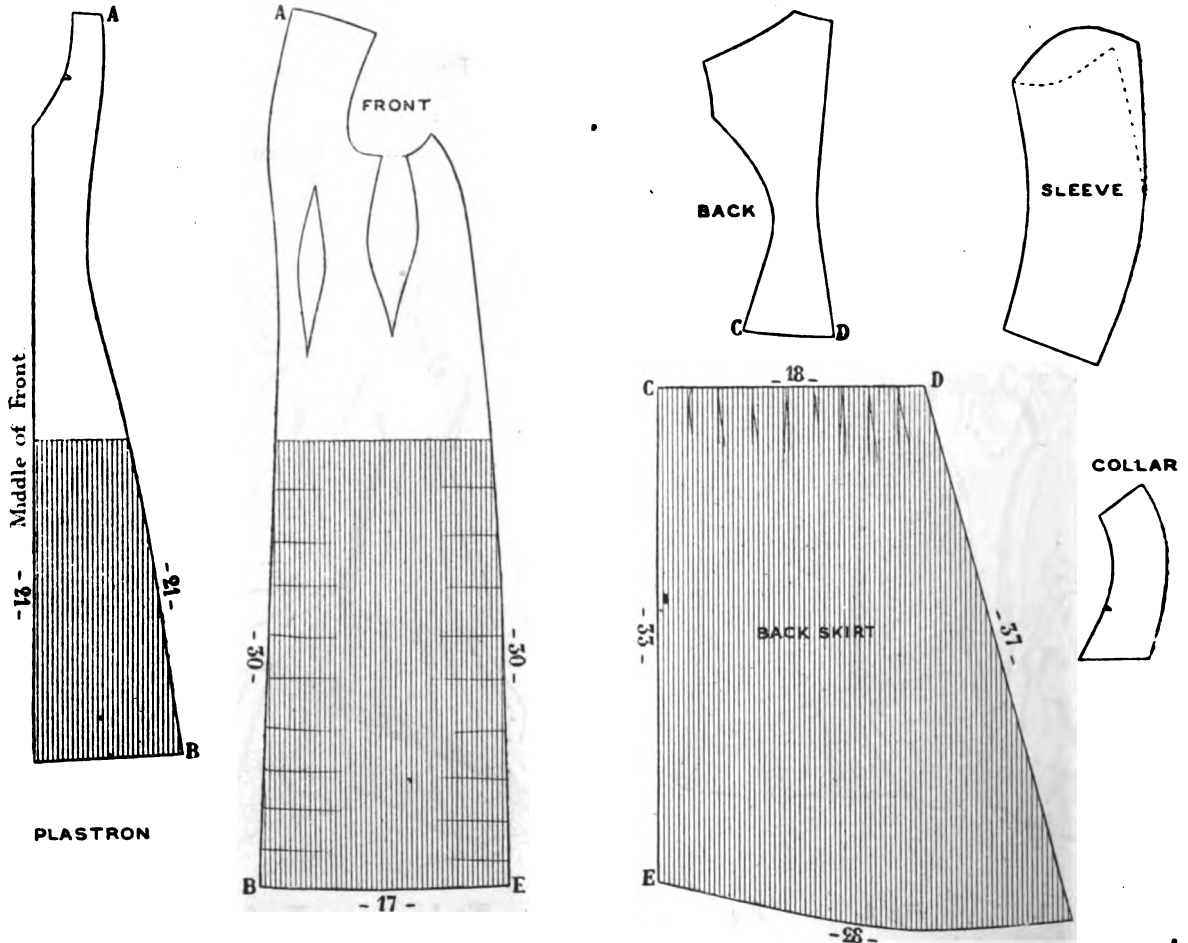
(As shown by figure 3 of our second plate.)

These diagrams show the complete form of our first full-sized pattern. The plain lines show the pattern exactly as we have given it; the shaded parts show the quantities that have to be added, marked in inches for each piece. The letters A, B, C, D and E, show at a glance how the various parts of the pattern are to be joined together.

To use this pattern for a **LARGER SIZE**, follow the plan explained in our last month's Number for the **MERCEDES CORSAJE**. If required for a **SMALLER SIZE**, the instructions given at the top of this plate must be carefully carried out.

This pattern, cut to its full-size will be forwarded to any of our subscribers on receipt of 5 stamps.

Our second full-sized pattern, the **ERNESTINE CORSAJE A BASQUES**, must be *enlarged or decreased* in size by the directions given for the Mercedes Evening Corsage on plate 7 for last month, because the plan for decreasing the size which is given at the top of this plate, is not suitable, when the front has a *plastron*, and when the back is made with five seams.



Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 651

MARCH, 1878.

VOL. 55

Observations

ON LONDON AND PARISIAN FASHIONS.

It is our usual custom in the March Number, to indicate in our colored plates the Fashions that will prevail during the early Spring season, and this year we have the pleasure of presenting our readers with an unusually elegant selection of novelties, from which an exact idea of the present styles can be obtained.

As we observed last month, the characteristic features of the present fashion consist in a combination of elegance and richness, with a complete absence of all exaggeration of style whether in the forms, colors, trimmings, or materials. The extreme degree of tightening or tying back in dress skirts, is no longer considered in good taste among the leaders of Fashion. The graceful flowing trains of the most fashionable dresses allow Ladies the free use of their limbs, without at all departing from that absence of fulness round the hips, which is an indispensable feature in the present style.

The Princesse Robe, without any seam across the waist, is still fashionable, and so are the various forms of Tunique or Polonaise. The addition of a long *plastron* or *gilet*, to the Polonaise or Tunique, is the latest novelty, and will probably be very fashionable.

The *Corsage à basques* with richly trimmed skirt is also fashionable: these *corsages* may have the *basques* of equal depth all round, or the front and back may each form a *plastron* slightly shorter than the sides, or the fronts may be plain, while the back *basques* are prolonged to form a deep *basque-habit*, having the corners turned back to show the linings, which should be of a different shade or color.

There is an attempt to introduce *ceintures* or waistbelts, but it does not at present seem likely to be successful, except perhaps for early morning wear.

A Princesse Dress is sometimes trimmed to imitate a Polonaise or Tunique, instead of having the Polonaise separate: this plan, though

not so effective, is of course economical.

The latest and most elegant novelty is the *Margherita Tunique à Plastron*, which is shown on the third figure of our second plate; it combines all the best features of the present fashion. There is the long wide *plastron* in front, the plainness round the hips, the flowing train at back, with the graceful draperies at the sides. We have selected this *Tunique* to form one of our full-sized patterns, as it is a rather difficult form of *tunique* to cut without an exact pattern.

Paletots, Pelisses, Mantelets, &c. for the Spring, will be all worn long, and more or less tight-fitting. For very early Spring, thin black cloth is an appropriate material: cashmere and black silk, and combinations of these, will be very fashionable. The favorite trimmings are lace and *passementerie*, enriched with jet or toned steel beads.

THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

Our first full-sized pattern is THE QUEEN MARGHERITA TUNIQUE, as represented on the third figure of our second colored plate. It is very novel and elegant in style: the front forms a long and rather broad *plastron*; the side of front (which has the side-piece cut in one with it) has the skirt long and nearly square in form, and it is to be caught up or draped by a series of small folds, crossing from side to side as shown on fig. 8 of plate 2. The back is only of the ordinary *basque* or jacket length, and is to be completed by adding a nearly square breadth of stuff, gathered or pleated into the bottom of back skirt, and lengthened to form a full train, as shown by the back view on plate 2a. The collar is round at back, and wide and square at front. The pattern as here given consists of five pieces,—front or *plastron*, side of front, back, collar and sleeve.

Our paper would not allow us to give the full length either of *Plastron* or of the side of front: the *plastron* must have about 21 inches more length and the width at bottom should be 10 inches: the sides of front must be lengthened about 30 inches, the width at bottom being 17 inches. We have not given the large breadth which forms the full skirt or train: it is only a nearly square piece, 33 inches long at the side, and 37 inches in the middle of back: the width at top is about 18 inches and the width at bottom about 28 inches.

The shaded portion of the diagrams of this *tunique* on our seventh plate, show the exact forms of the pieces which have to be added, as well as the shape of the square back breadth.

The seam which joins the *plastron* to the side of

front, is marked by a small cut near the top. The notch in the neck seam of collar, corresponds to the small notch in the neck seam of the *plastron*, and serves to show the exact position of this piece.

Our second pattern (all the pieces of which are indicated by two round holes) is THE ERNESTINE CORSAGE, forming *plastrons* at back and front as shown on the third figure of our fourth plate.

The centre or *plastron* portions of back and front have the skirts shorter than the sides, as shown by the notches. The manner in which it is cut renders it very easy to obtain a beautiful fit, because it is composed of four long pieces of nearly equal width, so that a little taking in at the seams where required will be all that is necessary to fit the most difficult figure. The pattern consists of *gilet* or *plastron*, side of front, side piece, and back; the sleeve of pattern No. 1 may be used for this corset. The seam which joins the *plastron* to the *corsage*, is marked by two small cuts, while three cuts indicate the seam joining the back to the sidepiece. The fronts fasten by a row of small buttons down the centre.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—*Princesse* Dress of iron-grey Cashmere and of striped silk of a rather darker shade. The dress fastens at left side; the bottom of skirt is trimmed by a *fluted* flounce, headed by a plain piece which is cut into *vandykes* at equal distances; each *vandyke* being fastened down by a button; above is a very narrow *fluted* flounce surmounted by a *biais* band of the striped silk: the centre of back is cut across at the depth of a *basque*, and to it is sewn the fullness of skirt which forms two hollow pleats widening out as they approach the bottom, this portion of skirt is without the flounces. The front of *corsage* forms a *plastron*, terminating in a point, from which start *revers* of the striped silk, these extend in a sloping direction nearly to the bottom of skirt, enclosing a draped *tablier* (of the cashmere) the upper portion of front of *corsage* forms a square of the striped silk, and there is a deep square collar of the same material. The sleeves have fancy cuffs of the silk. Chapeau of black velvet with blue feather and flowers. For back view see plate 1a.

The first full-sized pattern for January may be used for cutting the *Tunique*, by shortening the *plastron à gilet*, and making it pointed at bottom: and by adding the sloping bands of the striped material, and making the back pleats start some little distance below the waist.

PROMENADE COSTUME.

Fig. 2.—Dress of light Havannah silk; with trimmings of a much darker shade of silk. At bottom of skirt is a *fluted* flounce above which is a plain space partially covered by pointed tab of the dark silk arranged in *fluted* folds and placed at equal distances from each other; these are surmounted by a band (of light silk)

edged at each side by a *fluted* frill, and beneath which appears at back a narrow flounce of the light silk. *Pelisse* of rich black silk: it is tight-fitting both at back and at front, where it is closed by buttons and is ornamented by a frill of lace in spiral folds: the bottom is edged by a flounce of black lace, headed by very narrow folds of silk placed close together and forming a band, which is surmounted at sides and back by a broad scarf of silk starting from the under arm seam, and fastened by buttons to the side seams, and forming large bows and fringed ends at back: just below the back of waist, a *postillon* is imitated by a double flounce of lace headed by the folded band, and buttons. The neck is finished by a collar edged by a frill of lace, with folded band, and forming a point on the chest: the sleeves are trimmed at wrists by double frills of lace, headed by bands with bows at back of arms. Chapeau of black chip, with flowers and an ostrich feather. For front view see plate 1a.

The *Pelisse* may be cut from the first full-sized pattern for October last, by lengthening the skirt and taking out a *fish* or *puff* in the front.

PROMENADE COSTUME.

Fig. 3.—Dress of mauve silk; the bottom of skirt is trimmed by three narrow flounces surmounted by a broad band of silk arranged in oblique *flutings*; the back is ornamented by a sash. Sleeveless Mantle of black cashmere; the *Pelisse* or under portion closes by buttons, it is edged by two flounces of black lace surmounted by several rows of very narrow braid. The arms pass through large openings made in this portion of the garment, which is covered by a *Pelerine*, having the front open from the neck, while the centre of back is cut up nearly half its depth: the *Pelerine* is edged by a lace flounce headed by several rows of the narrow braid which are carried up the edges of back opening forming a point at its summit: the shoulders are ornamented by lace flounces headed by the rows of braid, and starting from back front of neck, which is finished by a narrow frill. Chapeau of black felt trimmed by violet velvet, white flowers and a small black feather. For front view see plate 1a.

These Costumes are from the VILLE DE PARIS.

Any easy fitting *Pelisse* pattern will do for the body portion of this mantle; the armhole must of course be cut 3 or 4 inches deeper. The Cape must have as little fullness as possible.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Cashmere Robe (*Princesse*) of the color called *lie de vin*: the costume fastens at left side, the front is slightly draped, the sides being caught up and fastened to the back which is cut across at the depth of a *basque*, and to the edge is sewn the fullness of skirt which is arranged in *fluted* pleats and is enclosed by *revers*: below the draped portion of skirt (at front and sides) appears a *fluted* flounce, and the *basque*-edge is crossed by a

folded band. The top of *corsage* is slightly open in front and is finished by a collar: the sleeves have fancy cuffs with buttons. Light brown felt hat, with a band of black ribbon and a blue feather. For back view see plate 2a.

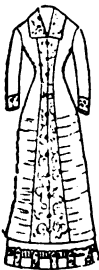
PROMENADE COSTUME.

Fig. 2.—*Dress à deux jupes* of light green silk. The bottom of under-skirt is trimmed by a flounce arranged in groups of hollow pleats alternated by plain spaces; the upperskirt is cut up at sides, the front forming a round draped *tablier*, and the back a square-shaped piece, the whole edged by fringe: tight-fitting *Pelisse* of black silk: the front forms a *gilet* closing at sides, and enclosed by frills of black lace and continuing to the shoulder seam; the *gilet* is ornamented by festooned loops of *passementerie*. The bottom of the garment is trimmed by a black lace flounce headed by several bands of very narrow silk braid; to the bottom of *gilet* is added a second flounce, above which are placed the rows of narrow braid headed by a narrow lace: the back of skirt is finished by two festooned loops of the *passementerie*, and the sleeves have at wrists pointed *revers* edged by narrow lace frills and rows of braid, and at fronts of arms are festoons of *passementerie*. The neck is slightly open, and is finished by an upright frill, and on the chest is a bow. Chapeau of black felt, with a white *rûche* and *aigrette*. For back view see plate 2a.

The full-sized pattern for September last, gives an idea of the manner of cutting this *Pelisse*.

COSTUME FOR HOME.

Fig. 3.—*Dress à deux jupes* of a pale grey fancy woollen material, with plastron and trimmings of brocaded silk of a darker shade of grey: the bottom of underskirt is finished by a broad hem surmounted by an upright *flûted* frill of the silk; the hem is crossed at equal distances by tabs of silk, which are fastened by buttons to the frill: the upper skirt and *corsage* are cut in one, *à la Princesse*, the front forms a *plastron* of brocaded silk buttoning in the centre, as shown by the small wood-cut attached. The sides of skirt (which join the *plastron*) are gathered into folds; the back is cut across at the *basque*-level, and to its edge is sewn the fullness of back of skirt, which is edged by a band of the silk, and extends below the other portion of skirt, forming large hollow pleats: it is also slightly caught up towards the sides, and is fastened by knots of the silk (see back view on plate 2a). The upper portion of *corsage* is covered by a large square collar of the silk, and on the chest is a rosette: the sleeves have very deep cuffs of the silk.



These costumes are designed by MADAME CAVALLY.

We give the full-sized pattern of this very novel *Tunique* with our present Number.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—*Dress à deux jupes* of white muslin and of rose-colored silk: the underskirt, which is of rose silk is arranged in small fixed pleats, and is finished by three flounces, one of silk and the others of muslin, the upper flounce (of muslin) is cut into vandykes edged by narrow white lace. This skirt is partly covered by a drapery of the muslin edged by a flounce of lace, and gathered up in the centre of front. *Princesse Tunique* of white muslin with very deep *gilet* of the rose silk, fastening by buttons, and edged by a flounce of white lace: the *tunique* fastens at top portion only, and forms both at back and front, an open point finished by notched *revers* of the silk, edged by lace and on the chest are bows: the sleeves form puffs of the silk: the *tunique* skirt is deep and falls square at sides and back, where it is slightly raised *en bouffant* and fastened by large bows and floating ends of rose-colored silk: the skirt is edged by narrow lace. For back view, see plate 3a. M^{ME}. BREANT CASTEL.

DINNER COSTUME.

Fig. 2.—*Princesse Dress à deux jupes* of sea-green silk with trimmings of mauve silk: the front of underskirt is ornamented by *flûted* flounces of silk of the two colors arranged alternately: the back falls in large hollow fixed pleats. The *corsage* is cut in one with the upper skirt, which forms at front a round *tablier* edged by a *flûted* flounce of mauve silk: the lower part of *tablier* is arranged in folds. At the sides are large *revers* covered by mauve silk and studded by buttons: the centre of back (at the *basque* level) is ornamented by a large bow of mauve silk below which the fullness of skirt commences, and is enclosed by the *revers* already described, below this the back portion of skirt falls in spiral folds, alternately of green and of mauve silk, the former plain, and the latter *flûted*, and from each of the latter start two short ends of ribbon of the same color. The *tablier* (and *corsage*) close by buttons, and at right side is a *flûted* pocket of mauve silk with bows and ends. The front of *corsage* is slightly open *en cœur*, and is finished by a narrow upright frill of mauve silk: the sleeves have at wrists deep *flûted* frills of similar silk, accompanied by bows. For front view, see plate 3a.

DINNER OR EVENING COSTUME.

Fig. 3.—*Princesse Dress à deux jupes* of sky blue silk: the front and sides of underskirt are trimmed at bottom by two *flûted* flounces of the silk, having between them a flounce of white lace: this trimming is divided into sections, by spiral folds of *flûted* silk: the back of skirt is arranged in large *flûted* folds: the upper skirt is edged by a flounce of white lace: the front of *corsage* and of skirt closes by buttons, and the sides are caught up and fastened by bows of silk, the lower portion of skirt forming fixed folds: at sides are fancy pockets of silk

and lace: the back of *corsage* is cut off to represent a *basque*, edged by a double flounce of white lace, above which is a fancy trimming; to the edge of this simulated *basque* is sewn the fulness of back of skirt which is *bouffante* and has at each side bows and ends of ribbon: the *corsage* is high on the shoulders, and forms both at back and front an open square finished by a frill of white lace and by a folded band of silk: the sleeves have deep cuffs formed of folds of silk, finished by small loops and buttons. For front view see plate 3a.

Our second pattern for January gives the form of the upper part of the *Watteau Corsage*.

This Costume and the preceding one are from the MAISON MULLER GILBERT.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—This Costume consists of an under-skirt and *Pelisse en suite* of grey cashmere; with trimmings of brown silk. The bottom of dress skirt is trimmed by a *fluted* flounce of the silk partially covered by a vandyked flounce of the grey material with but little fulness; above these flounces, the skirt is divided into sections: the front portion is draped, the sides are arranged in fixed folds, and the back is *bouffante* as seen by back view on plate 3a: the front section is flanked by loops of the brown silk. The *Pelisse* is tight fitting and closes by buttons at left side of the chest: it has a shawl collar, and at sides are square-shaped pockets finished by cut ends, narrow frills and buttons (of brown silk): the bottom of the garment is ornamented by ends of the silk, and the sleeves are finished at wrists by double rows of silk loops. Bonnet of black silk, trimmed by a small ostrich feather and ribbons of the same color, with some small crimson flowers and foliage. For back view see plate 3a.

MADAME MULLER GILBERT.

WEDDING COSTUME.

Fig. 2.—*Princesse Dress (à deux jupes)* of rich white silk: at the bottom of skirt is a *fluted* flounce partially covered by a flounce arranged in hollow pleats, alternated by spaces ornamented by buttons and elongated holes marked out by *rouleaux*. Above the flounces, the front of skirt forms a large square *tablier* draped and edged by white lace headed by a double *biais* band: the back of skirt forms a deep square-shaped piece similarly edged: the upper skirt and *corsage* form an open *tunique à gilet*, the *gilet* portion continuing across the shoulders and forming a point: the *gilet* closes by buttons and the sides of *corsage* and of *tunique* skirt (enclosing it) are edged by a double *biais* band and by white lace laid on flat. In each corner of *tunique*-skirt are four buttons and elongated holes marked out by *rouleaux*: the sides are caught up and fastened by bows and short ends of white satin ribbon, the back of skirt being *bouffante*. The neck is ornamented by a collar forming points in front, and edged by narrow lace with a *biais* band.

The sleeves have broad fancy cuffs ornamented by the buttons and imitated holes; the lower portions of cuffs form bands edged by narrow lace and fastened by single buttons. The figure is almost entirely enveloped by a veil of white *tulle*. For back view see plate 3a.

This elegant Wedding Robe is designed by MADAME BREANT CASTEL.

This *Tunique* is very similar in form to our first full-sized pattern: the *gilet* of course is much shorter, and the back is prolonged to the bottom of skirt, instead of having a full breadth added.

PROMENADE OR CARRIAGE COSTUME.

Fig. 3.—Dress of dove colored silk: at bottom of skirt is a rather broad flounce edged by a band of satin of the same color: above the flounce, the front and sides of skirt form a deep square *tablier*, slightly draped, bound by the satin and ornamented by a chain of embroidery of small leaves formed of the satin: it closes by buttons, the back of skirt is slightly shorter and is *bouffante*: it is edged by fringe accompanied by the satin band and embroidery: it is also caught up and fastened by a loop and ends of the silk. *Corsage Cuirasse*; the central portions of both front and back are shorter than the side portions, and are enclosed by satin bands and embroidery; the bottom edges of the side portion of *corsage* are finished by fringe accompanied by two satin bands enclosing a chain of embroidery and surmounted by a second chain: the central part is edged at back by fringe with four satin bands arranged in groups of two, and surmounted by a chain of embroidery. The centre of front is without trimming and is closed by buttons: the neck is encircled by a narrow embroidered collar, and the back of neck is ornamented by the embroidered leaves which form a point: the sleeves have deep fancy cuffs imitated by satin bands and buttons. Bonnet of sky-blue terry velvet with white and blue feather. For front view of this figure see plate 3a.

Our second full-sized pattern gives the form of this elegant *Corsage*.

This Costume is from the VILLE DE PARIS.

The *traine skirts* on any of these plates may be cut from the diagram given on the seventh plate of our January Number.

PLATE THE FIFTH.

No. 1. CHAPEAU of mauve silk and of white silk, the crown which forms a puff of the mauve silk is encircled by folds of white silk: the brim is composed of vandykes of mauve, the spaces being filled in by *fluted* pleats of white silk. At the back is a spray of pale amber flowers, with a white ostrich feather, and accompanied by lappets of white *tulle* which are to be carried round to the front of neck to form brides. MADAME ANDRÉE.

No. 2. BONNET of black silk, having the inside of front and of sides finished by a narrow *fluting* of white muslin. The Bonnet is trimmed by a band and loops of cardinal red ribbon, and at right side, near the back is a white ostrich feather, at the left side is a black wing feather, and on the top is a tuft of small yellow

flowers with foliage. Strings of cardinal red ribbon. MESDAMES BRIE ET GÉOPRIN.

No. 3. HAT of grey straw; having the front of brim slightly turned up: the crown is encircled by a draped band of light Havannah colored muslin which forms a puff in front: at left side is a shaded feather. MADAME BONDY.

No. 4. Embroidered COLLAR *à la Louis XIII*: it is to be worn with a corsage slightly open *en cœur*, and the front is finished by loops of cord and tassels: the collar is attached to a habit shirt of thick muslin. MAISON CAPRICE.

No. 5. BONNET of white silk, having a curtain edged by a narrow *fûtting* of the silk, above which is a band of rose-colored velvet. The front portion of crown is closed by a narrow heading of the velvet which is joined at sides by draped bands of rose-colored silk; and these cross each other at the back, and are carried to the sides where they are terminated by small groups of bows of the velvet, from which start strings of the rose silk. At left side is a spray of pale green foliage which also trims the inside of front: at right side are two ostrich feathers, one white and the other rose-colored. MADAME BAYARD.

No. 6. CHAPEAU of brown silk, trimmed by a drape of black silk, which crosses over the curtain and terminates in lappets forming *brides*: the silk is edged at one side by narrow black lace, and the curtain is partially covered by black silk similarly edged: at right side near the front, is a group of bows of black ribbon accompanied by a white ostrich feather and a black *aigrette*: the inside is finished by white lace, with bows of black ribbon. MADAME ANDRÉE.

No. 7. Black silk BONNET, trimmed by a folded band of sea-green ribbon, fixed (at right side) by two mother-of-pearl buckles: the silk also forms *brides*. The curtain is edged by a *fûtted* frill of white muslin, and is surmounted by a large puff of the sea-green silk. At left side is a green cock's feather, and the inside is finished by a narrow frilling of the muslin. MADAME ANDRÉE.

No. 8. CAP of white muslin and lace; the crown is puffed and the back forms a square-shaped lappet, edged by the lace. The front and sides of crown are finished by lace and black velvet forming a sort of coronet: the velvet is carried to the sides of the lappet already described, and to which it is attached, and terminates in floating ends. MAISON LESIRE.

No. 9. BONNET of slate-grey silk, having the brim bound by black silk: the inside of front is finished by a garland of foliage. The crown is enclosed by a broad folded band of black silk, which forms transverse folds at the top: and at sides, from whence start the *brides*: the curtain is edged by folds of the silk, and at right side (at the edge of crown) is a *bouquet* of bright red flowers, accompanied by foliage of two shades of green. MAISON CHILORET.

No. 10. CHAPEAU of grey straw, having the brim edged by black ribbon; the crown is encircled by a folded band of black silk, which forms at back some loops and short ends: at left side is a spray of light green foliage. MADAME BONDY.

No. 11. CHAPEAU of fine black straw: the inside is finished by a *fûtting* of white muslin: the front and left side of crown are trimmed by a draped band of bright blue silk with a large bow fixed by a steel buckle: at left side and back are two black ostrich feathers: from beneath the back of brim starts a group of bows and short ends of the blue silk. MADAME ANDRÉE.

No. 12. COLLARETTE to be worn with a corsage open *en cœur*, and composed of pink silk edged by narrow white lace and placed on a foundation of white opaque muslin: the silk is caught up at each side by a rosette of black velvet ribbon: the silk is festooned towards the front where it is finished by two points edged by lace and fastened by a large rosette of the velvet ribbon.

FOUR FAIR NIECES.

(Continued from our last.)

CHAPTER V.

Despite my unwillingness to leave my dear Jessie in her stricken state, I felt obliged to go at once to London in consequence of the telegram forwarded to me by Mr. Westwood's confidential clerk.

I left Beatrice and her lover,—if such indeed he were—in the hall, and hastily ordering the carriage to be ready for me in half-an-hour, I went up stairs, and having put together the few necessities I should need for my short absence, I turned towards my niece's chamber.

Outside the door lay Rover, the black retriever, who, although he had been Christina's especial pet, was yet so attached to Jessie, that he spent his life more than evenly between the Vicarage and Cloverbridge.

I entered the room, and after a few whispered words to the maid who was in waiting, I stepped to the bed, and looked at my broken lily. She was sleeping, and on her face lay the shadow of pain. A faint sigh parted the pale lips, so rosy only an hour or two ago, and she turned uneasily upon her pillow.

Unconsciously obeying a sudden impulse, I took up a pretty pair of scissors that lay on the dressing table, and severed one long chestnut curl from that uneasy sleeping head.

Ah me! it lies now

—With my secret treasures
Past all others' ken or care,
And 'tis one of my life's few pleasures,
To look at that curl of hair.

I left her lying there, pale, sleeping; yet somehow as I kissed the pallid forehead, a presentiment came to me that I might see her again never more with the same look.

In another hour I was on my way to London, and reached my destination just as night was closing over the great city.

My anxiety about the concerns of my niece was however too great to permit me to delay till the morning, so, as I knew the private address of the confidential clerk, I called at once upon him. He could only corroborate the news contained in the telegram, giving me the fullest particulars of the case, and stating all he knew of the flight of the fraudulent trustee. Nothing could be done, affairs were hopeless, and I thought with a sharp pang of proud Beatrice Harcourt, who had so gloried in the

possession of wealth, because of the independence it conferred.

I remained in London two days, transacting such business as was necessary, and on the third day I left.

I had not heard from home during my absence, and my homeward journey was filled with anxious thoughts of my Jessie.

The distance seemed far, and the time long till I could reach her, but I comforted myself with thoughts of how I would cheer her by every means in my power and win her by the wiles of calm home-affection, to forget the mis-given love whose broken dream she then bewailed.

Musing thus I took but little notice of my companions, surroundings, or the scenery through which we passed, until at last we reached a large junction: on hearing its name, I was reminded that I was half-way home. As the train stopped at the platform, another train bound for London was just leaving the station. I cast my eyes carelessly upon the window of each compartment as it passed on, when I saw, or thought I saw, in a first-class carriage, the face of Jessie Desmond. I sprang to my seat with an exclamation, but at the same moment the train in which I was seated rolled on, and was soon in rapid motion. I quickly recovered myself, and smiled inwardly to think how I had been deceived by my own fancy and a chance resemblance to the face I loved best in the world. I strove to reassure myself, and in some sort I succeeded, but a lurking feeling of uneasiness still remained, and I found myself growing more and more anxious as the distance lessened between me and Cloverbridge.

CHAPTER VI.

At last we reached the rustic wayside station, which was gay with lilac, laburnum, and guelder roses. As I stepped down to the platform, I saw Christina's little pony carriage outside the station with Rover in attendance. In another moment I was kissing my niece's dear, gentle face, and listening to her pleasant voice as she bade me welcome home again.

"How is Jessie?" I asked as soon as we were seated, and the pony had been persuaded to start. His disposition resembled that of the famous animal who carried Dumbiedikes so long and so well, but of whom Jeanie Deans remarked that he was *willyard*.

"How is Jessie?" I repeated.

"I have not seen her to-day, uncle," replied Christina, a strange hesitation in her manner.

The vague uneasiness which had pervaded

my mind during the latter part of my journey, again asserted itself strongly.

"What has happened, Christina?" I asked, "Where is Jessie? Is she ill?"

She changed the position of the reins, and put her disengaged hand on mine, pressing it gently.

"The truth, Christina," I said.

"I will tell you the truth, dear uncle," she answered, her usual calm tone troubled and shaken. "*Jessie has left us*. She left Cloverbridge last night with—or rather to meet—Captain Dacre. Beatrice had not spoken to her since you left, and was not aware of her absence till I went down this morning, upon receipt of this letter. It was delivered by a strange boy to my maid just after breakfast."

I took the letter which Christina held out, and read the few hasty incoherent words which had been penned by my darling before her rash flight. She had gone to marry Captain Dacre, whom she had loved from the first. She had left a letter for me in my study. She entreated Christina to take her part with Beatrice, and try to soften the proud heart with forgiveness and love.

No more words were spoken during the short homeward drive, but never had I carried a sorer and heavier heart than I did then: scarcely even when with the strength of young manhood's sorrow, I mourned for my lost love, Jessie Desmond's mother. Jessie had been all the world to me, for her I felt the fond love of a parent, enhanced by the sentiment of romance which lingered round her mother's memory. She had repaid me hitherto by a clinging devotion, an unvarying tenderness, yet now in the prime of her womanhood, just when her beauty and sweetness seemed most to gladden my house and heart, she left me,—left me to a lonely home, left, during my absence, with the man who, to her own knowledge, had played a double part with her cousin and herself.

I went at once to my study on my arrival, and found Jessie's letter on my writing table.

Few persons, and I think only those who have lost dear ones in like manner, can realize my feelings as I stood, the letter yet unopened in my hand, looking at the superscription, remembering that I had watched the writer's childish scrawl gradually develop into the womanly, graceful hand which now faced me on the envelope. However graceful now, I could mark where the hand had trembled, and where at the close a blot appeared, showing that the pen had fallen from the writer's hand—

perhaps in an agony of tears.

I read the letter. I will not transcribe it. The tenor of its contents has been often written by wanderers like my Jessie, wild words penned by truants from home and life-long love, for the sake of a new affection, which, because it comes in youthful impetuous fashion, seems so much better than the middle-aged love of kith and kin, to the heart untaught by time and trouble.

It is enough to say that she professed regret and affection, and implored forgiveness. Before I received it she should be married. She spoke with loving confidence of Captain Dacre—ah me! the world-old story of woman's confidence,—and expressed a hope that in time to come I should receive him with trust for her sake.

I read the letter and locked it in my desk. I then enquired for Beatrice. Christina having answered my summons instead of a servant, told me she had remained in her chamber since hearing the news of Jessie's flight, and had refused to see any one. It was now seven in the evening, and she had taken no food. I turned at once to go to her chamber, and in the hall, just where I received the telegram from Mr. Westwood's clerk—another yellow-covered missive was put into my hand. I thought it a coincidence.

Christina leaned on my shoulder with a comforting gesture, and I opened the telegram.

From

Captain Dacre

To

Charing Cross
London

Ralph Desmond
Cloverbridge

I telegraph by Jessie's desire We were married this morning at nine o'clock at Westhampton We are starting to Paris

"It is all true then?" said a low voice at my side, and turning I saw Beatrice, white as the morning robe she still wore.

"My poor Beatrice," I said turning to her, but she swerved from my offered caress, and looked at the telegram.

"You will not follow them?" she asked.

"No," said I sadly, "there is one thing I can do. I shall go to Westhampton tomorrow, and ascertain if this news be true. If so, I can do no more, but if not—

"Ah," she said quickly, with a strange note in her voice—"what then?"

"I shall follow and recover my niece, who under all circumstances will be dear to me."

"And shall you bring her here?" she asked in the same strange tone.

"Here, of course."

"Then," she answered passionately, "I must leave you. I have lost my fortune, but Jessie Desmond has robbed me of a dearer thing than fortune or even life, and it will go hard with me if meeting her again, I have not some revenge."

(To be concluded in our next.)

LONGING FOR VIOLETS.

I plucked them not, but willing feet,
Meet pupils of a loving heart,
Ranged the wild woods for blossoms sweet,
Deeming their beauty might impart
A balm to soothe the weary pain
That robbed my life of half its prime;
And with their sweetness bring again
Bright memories of the olden time.

I loved the flowers, I loved the hand
That bore them from their wintry bed,
Ere yet the spring-time ruled the land,
Or gayer flowers their perfume shed.
They spread around with loving care,
The fairest buds that ever grew;
I cared not for exotics rare,
But longed for violets, wild and blue.

And they have some, tho' scarce the sleet
Hath ceased to fall o'er dale and hill;
Wild violets too, as pure and sweet,
As ever grew by summer rill.
With spring's own fragrance in their breath,
And summer's beauty in their forms,
And bright as tho' their verdant leaves
Had never bent neath 'neath wintry storms.

I cherish, too, a grateful thought,
Our Father might have heard my prayer;
And sent a breeze with sunshine fraught,
Wafting to earth these blossoms fair.
Then guided to their lone retreat,
'Mid withered leaves and thorny brake,
The loving heart and willing feet,
That sought these blossoms for my sake.

Sweet flowers, ye shall not leave me, till
The heart that throbs so feebly now
Hath ceased to beat, and dark and chill
Death's shadows rest upon my brow.
Ye too must fade, for 'tis your doom,
Frail blossoms of the woodland shade,
To wear awhile your azure bloom,
And in your purity to fade.

Only to fade, a painless death,
A gentle sinking down to rest:
The leaves just shed by some soft breath
Of summer wind on earth's green breast.
Oh, forest gems, your early birth
And presence here, hath cheered the hours
That else had been of little worth
Without ye, beautiful wild flowers.

LEX.

The Theatres.

DRURY LANE. After an exceptionally successful season, the pantomime is drawing to a close. *The White Cat* has been one of the most admired pieces of the kind ever produced at this favorite house, and from the first representation to the last, has kept up its interest and attraction for the public.

HAYMARKET. The revival of the Shakespearian drama is attended with great success. In *Twelfth Night* Miss Neilson makes a charming *Viola*: her interesting assumption of that character meets with decided approbation. She is well supported by the other members of the company.

ADELPHI. The Carl Rosa Opera Company are now occupying this popular house, and reproduce in a very effective manner Nicolai's celebrated comic opera *The Merry Wives of Windsor*. The characters of *Mrs. Ford* and *Mrs. Page* are taken by Miss Julia Gaylord and Miss Josephine Yorke, and are wonderfully well sustained, while Miss Georgiana Burns makes a very captivating *Anne Page*. The burly knight *Falstaff*, whose love affairs form the slight plot of the piece, is represented to perfection by Mr Aynsley Cook. An incidental Ballet occurs, and is pleasingly executed by Miss Josephine Warren, and the *corps de ballet*. The scenery is especially good, especially that representing the moonlight *rendezvous* at Herne's Oak, where the elves perch among the branches, and the demons range themselves in the background, while the glittering fairies are grouped round the tree. No one should miss seeing the spectacle, and hearing the charming music of Nicolai's opera.

PRINCESS'S. Miss Heath still attracts the public by her talented representation of the principal character in *Jane Shore*.

LYCEUM. *Louis XI* is promised shortly at the Lyceum, and meanwhile Mr. Henry Irving is winning new laurels on old fields, in his combined characters of *Lasurques* and *Dubosc* in *The Lyons Mail*, *Mathias* in *The Bells*, and *Charles I*, in the play of that name.

QUEEN'S. *Twist Aze and Crown* was revived at this house, with Mrs. Rousby in the principal character, assisted by Mr. Herman Vexin and the entire company. It has been removed to make room for *The Lancashire Lass* by Mr. H. J. Bryon, in which Mr. Sam Emery sustains his original character.

OLYMPIC. *The Turn of the Tide* has been withdrawn, after an exceptionally successful run, to make room for *The Ne'er-do-Weel*, a new and original comedy by Mr. W. S. Gilbert. It is supplemented by *The Little Vixen*, written by Mr. G. Neville.

STRAND. At this house *Family Ties* has given place to Mr. Burnand's clever parody *Dora and Diplomacy*, or a *Woman of uncommon Scents*, the music of which is composed by Mr. John Fitz Gerald.

ROYALTY. *La Marjolaine* has been withdrawn after a successful run, and its place is taken by Messrs. Reece and Farnie's new *bouffonnerie musicale* entitled *Madcap*. This clever piece is well put on the stage, well acted, and as thoroughly appreciated as its authors or Miss Kate Santley, the talented manageress, could desire. This clever lady takes the part of *Mlle de Grenadine*, the frolicsome, mischief-loving damsel, who is the joy of her schoolfellows, and the terror of her mistress. The costumes are exceedingly handsome and effective, especially the dress worn by Miss Kate Santley as a *vivandiere*. A long and successful run will doubtless be the merited reward of the combined exertions which render *Madcap* so enjoyable an entertainment.

THE EVERLASTING SHORE. Song. Words by Sarah Anne Stowe. Music by Ciro Pinsuti. London: Chappell & Co.—This is a very pretty and effective song. Pinsuti's songs are so well known that it is hardly necessary to say that the music is tuneful, and we will only add that the words are most suitable and in every way worthy of the music.

MADAME TUSSAUD'S. This deservedly popular Exhibition has been lately crowded to excess by sight-seers anxious to get a glimpse of the newly added and imposing group—the *LYING IN STATE OF KING VICTOR EMANUEL*. The War Group also commands the attention of the visitors, while the new portrait model of Mr. H. M. Stanley is scrutinised with especial interest. We have no doubt that the enterprise of Messrs. Tussaud will not allow the Exhibition to be long without a model of His Holiness the late Pope Pius IX.

Answers to Correspondents.

*** Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

*** Correspondents who desire answers by post must enclose a stamped and addressed envelope.

EUGENIE.—Lingerie are very important this year. Large lace collars are much worn, the most elegant styles are called the Richelieu, Masarin, and Louis XIII.

ESTHER.—Very elegant lace Caps are worn for the fashionable five o'clock tea. They are usually trimmed with the new reversible ribbons in two colors, such as sage green and yellow, black or mulberry and cerise, blue and flame-color, sea-green and pale blue &c. These ribbons are also used to trim the fashionable lace collars.

E. G.—To keep up the long train of a dress, have a breadth of *percale* nearly the same length as the train, full width at bottom, and gored at top so as not to bend more than 7 inches wide. This breadth, starting from a little below the waist, is covered by 8 or 9 flosses of equal depth, and is fastened by three or four tapes at each side to corresponding tapes sewn at the sides of the train itself. This arrangement produces a very graceful effect.

N. C. R.—They are no longer worn, nor does there seem any probability of their revival.

MABEL.—A very elegant *Polonaise* pattern with *gilet*, was given with our January Number, which we will forward on receipt of 13 stamps.

PURE SOAPS. The general public are so little acquainted with the qualities of Toilet Soaps, that an indiscriminate selection often results in unpleasantness or even injury to the skin. Of the many kinds that have been brought to our notice we think *Pear's Transparent Soap* to be the best for toilet and nursery use, as it is devoid of coloring matter and free from excess of soda. Its delightful perfume, transparency, and durability, and the fact that it has stood the test of public favor for over eighty years, warrants us in recommending what Mr. Erasmus Wilson (of *Cleopatra's Needle* celebrity) says "it is the most agreeable refreshing of balms for the skin."

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JULY.—The Breton Corset, and the Scarborough Pelrine Mantelet.

AUGUST.—The Alice Basquine-Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Bobe for a little girl about 11 years of age.

JANUARY.—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress.

FEBRUARY.—Abergeldie Waterproof Cloak, and the Mercedes Corset for a Ball Dress.

*** Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Doyers & Co. 1, Kelson Place, Kensington, London, W.



May 1878

Plate 1

Le Monde Élegant



May 1878

Le Monde Élegant

Paris



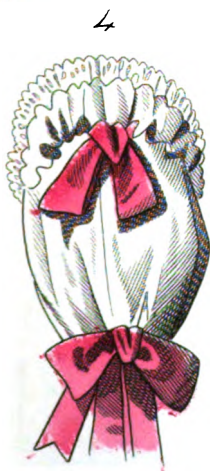
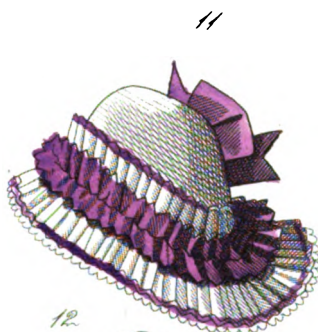
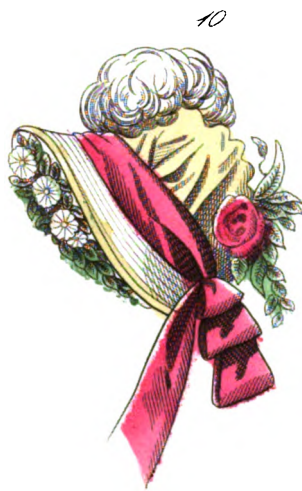
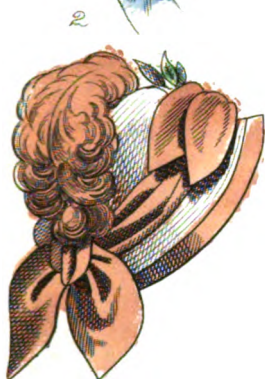
May 1873

Le Monde Élegant

Paris



Le Monde Élegant



May 1878

Le Monde Élegant

Plate 5

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



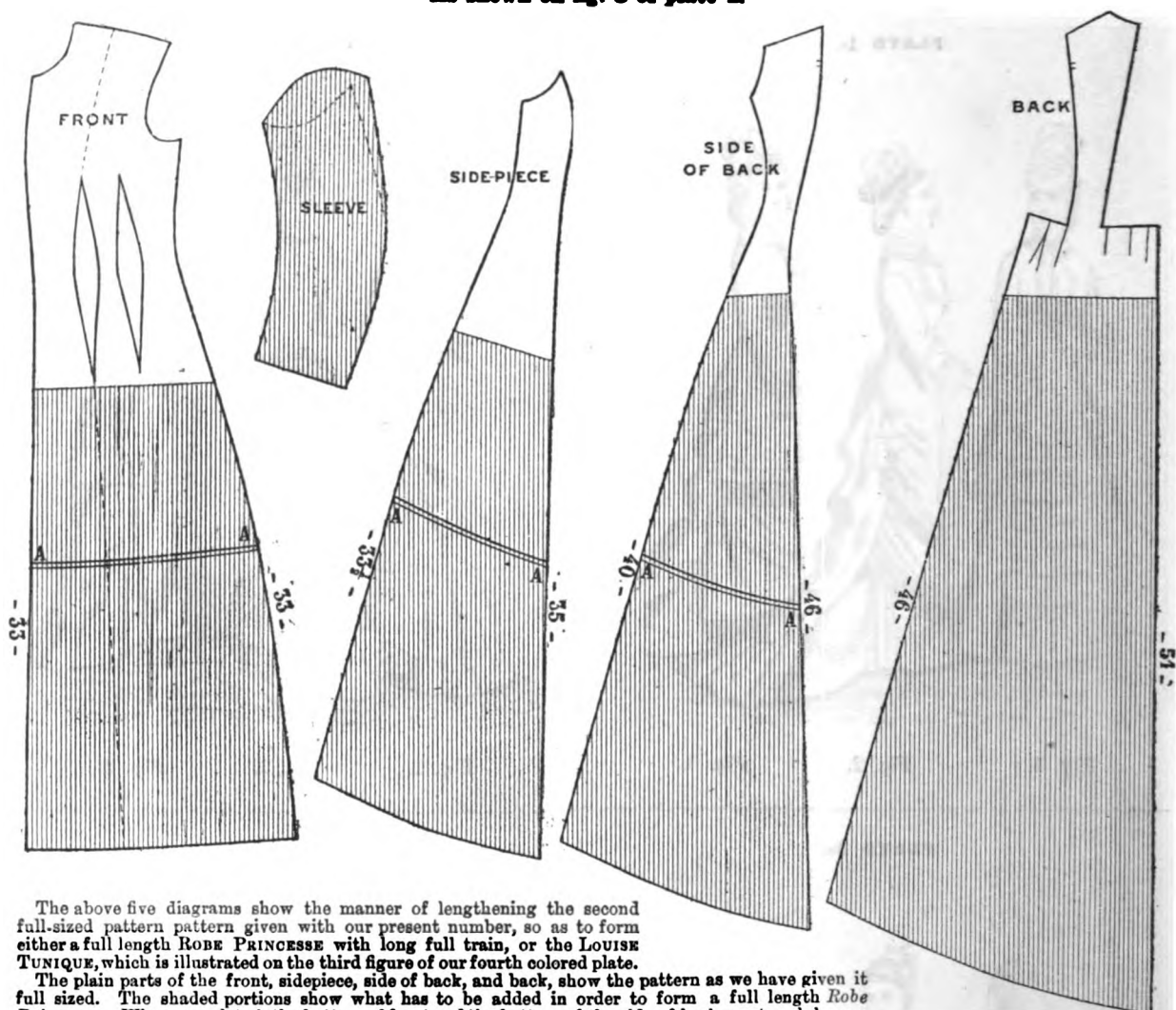
Fig. 1.

Fig. 2.

Fig. 3.

THE NEW PRINCESSE ROBE AND THE LOUISE TUNIQUE.

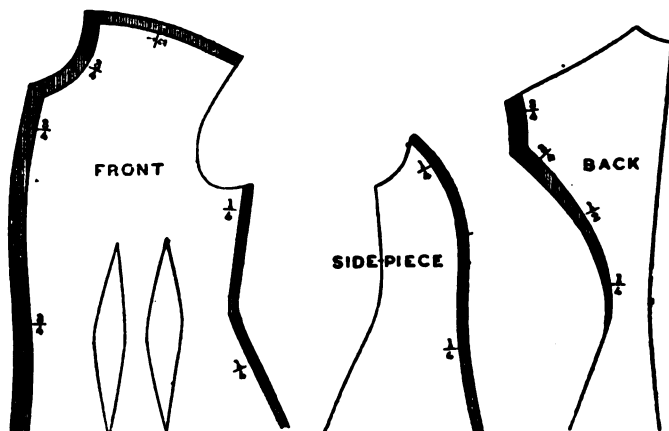
As shown on fig. 3 of plate 4.



The above five diagrams show the manner of lengthening the second full-sized pattern pattern given with our present number, so as to form either a full length ROBE PRINCESSE with long full train, or the LOUISE TUNIQUE, which is illustrated on the third figure of our fourth colored plate.

The plain parts of the front, sidepiece, side of back, and back, show the pattern as we have given it full sized. The shaded portions show what has to be added in order to form a full length *Robe Princesse*. When completed, the bottom of front and the bottom of the side of back must each have a width of 19 inches; the bottom of sidepiece must be 17 inches wide when completed, and the bottom of back 24 inches. If more fulness is required, make each of the back pleats two or three inches wider. For the *Louise Tunique*, the back must have the same length and fulness as for the *Princesse Robe*, but the front, side-piece, and side of back, must each be cut about 20 inches shorter, as shown by the double lines at A A, A A, A A.

HOW TO ALTER A DRESS PATTERN TO SUIT A LARGER SIZE.



THE SHADED PARTS ARE TO BE ADDED.

In these three Models the plain lines show a pattern of the usual form and size, such as is usually given in this Magazine for a 34½ inch chest measure, and which is the medium or average size. We will now show what alteration must be made, in order to use it for a larger size.

Front:—Add on about ½ of an inch all along the front edge; and add ½ all round the neck seam; add ½ an inch at the shoulder seam; add ½ of an inch at the seam under the arm.

Side-piece:—Add on ½ of an inch at the side seam.

Back:—Add ½ of an inch to the width of shoulders or back stretch: Add on ½ of an inch at the top of side seam, sloping off to nothing at the waist level.

Sleeve:—Add on ½ an inch all along the hind arm seam; and lengthen at the bottom as required according to measure.

This will produce a pattern for a 37 inch Chest measure. For a 35½ inch Chest Measure, only add about half the quantities we have named.

N. B. For very Stout Ladies, also add about ½ an inch all down the seam under the arm, and ½ an inch all down the middle of back.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 653

MAY, 1878.

VOL. 55

Observations

ON LONDON AND PARISIAN FASHIONS.

The most brilliant period of the London and Parisian seasons has now arrived, and the beautiful Costumes displayed at the various *fêtes*, Flower-shows and Evening Parties, which are frequented by the *élite* of the fashionable World, confirm by their prevailing styles the observations given in this Magazine during the past few months.

The *Princesse* form without a seam across the waist, still keeps its leading place for dress bodies of all kinds, in spite of several attempts to introduce bodies with waistbelts. Waists are very long, and the bodies are cut to fit the figure as perfectly as possible: they may be prolonged so as to form body and trained skirt in one, which style is called the *Robe Princesse*; they may be prolonged to reach nearly to the ground, and be looped up or caught up in various ways, which is called the *Princesse Polonoise* style; or they may have some of the breadths cut off to a depth of about 12 to 18 inches from the waist, while the other breadths are prolonged, this is called the *Tuniqué* style: any of these forms may be made with a separate piece in front, called a *Plastron* if the dress is of the *Princesse* or *Polonoise* form, and a *Gilet* if it is a *Tuniqué* with short front. Let us add that all these styles may have their different portions, trimmed, caught up, and arranged in the various ways illustrated in this and our last month's number, and it will be seen that there is an infinite variety of styles, from which selections may be made suited to all figures and to all tastes.

The form of the fashionable dress skirt (before the addition of its trimming) may be briefly described as follows:—quite plain at front and sides, full and flowing at back, with the fulness starting either from the waist as on fig. 3 plate 4, or below it, as on fig. 2, plate 4. As regards length, all skirts are cut to touch the ground at front and at the front portion of sides, from which point they are gradually lengthened to form trains of greater or of less development, according to the purpose for which the dress is intended. For Evening, for Visiting Costume, or for the Carriage, the trains are of course very long: for Home Costume, either morning or afternoon, the trains may be less developed; while for Walking Costume, a very small amount of train will suffice, though of course the long train will still be preferred by many ladies even for Walking costume. In Paris there is an attempt to return to what is known as walking length for dress skirts: this style, though very convenient, hardly seems to be in accordance with the flowing lines required by the present fashion, and is we think, not likely to be very successful except for Travelling Costume, for which it is especially appropriate. The extreme degree of tying back is no longer seen among the highest circles of Fashion.

Both as trimmings and materials there seems a tendency towards the styles of Louis XIV and XV, with their rich brocades, *gilets*, cuffs, *habit-basques*, *revers*, &c., The prevailing colors are greys, almond-browns, fawn, blue, greens of the moss, olive and sea shades, tea rose, lilacs, *lie de vin*, &c.

For outdoor Costume, the *Paletot* and *Pelisses* of various kinds will be in great favor, and so will the various kinds of *Pelerines* and *Pelerine-Mantelets*, which are this year being introduced in several very novel shapes. The essential feature of all these styles is, that they shall define the figure at the back: at front they may be tight or medium fitting, or may fall square, but at back the shape of the figure must always be indicated more or less.

The *Pelisse à Gilet* (of the Louis XV shape) which we give full-sized with our present number will be the favorite of its class, while the most elegant of the *Pelerine-Mantelets* are the *Pelerine-Habit* given with our April number, and the style shown on fig. 3 of our third plate for this month.

For *Pelisses* or *Paletots* black silk is the favorite material: *Mantelets* or *Pelerines* may be made of silk or cashmere, this last being generally more appropriate. The trimmings are lace, *râches*, fringe, and *passementerie* enriched with jet. Bows and loops of silk or satin are very freely used.

There is great variety in the shapes of Hats and Bonnets. Just at the present time flowers seem to be more sparingly used than last season: feathers, bows, *bandeaux*, and *râches* appear to be preferred.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

The first full-sized pattern given with our present number is the ALEXANDRA PELISSE A GILET, as represented on the third figure of our second colored plate. This pattern is cut to define the figure at the sides and back, while the fronts fall nearly square with a Louis XV *Gilet*, and fronts fastening at the neck, and gradually sloping off to the bottom and ornamented by shaped *revers* turned back. This pattern is for a lady of good figure and average height, and consists of five pieces, viz: *Gilet*, front, sidepiece, back and sleeve. The *Gilet* is a long narrow piece, with a straight line pricked on it to indicate the place where the edge of front joins: the front has the shape of the *revers* marked by pricked lines at the front edge; a long fish should (for most figures) be taken out under the arm, as indicated by the pricked lines: the shaped ornament at the bottom of back is also indicated by pricking.

* * * This pattern must have about 3 inches additional length all round the bottom of skirt, unless the lady is below the average height.

Our second pattern (all the pieces of which are marked by two round holes) is the upper part of the PRINCESSE LOUISE TUNIQUE, as illustrated on the 3rd

figure of our fourth plate; it has the centres of front and back made of a darker shade of the material. We have arranged this pattern so that it may either be used for the *Princesse Louise Tunique* or for an ordinary *Princesse* dress without seam across the waist, as we will presently describe.

This elegant pattern is composed of four pieces, viz: the front, which may be divided into the *plastron* and side of front as shown by the pricked line the side-piece; the side of back; and the back, which has large pleats added to form the fulness of skirt.

For the *Princesse Louise Tunique* the back skirt must have 51 inches added at the pleat in the middle, and 45 inches at the side pleats, while the width at the bottom must be 24 inches: the side of back must have 22 inches added at the side which joins the back, and 19 inches at the side seam: the sidepiece itself will require lengthening about 14 inches: the front will have to be lengthened about 12½ inches at the side seam and 12½ at the seam under the arm. The upper skirt thus formed will be caught up *en tablier* as shown on plate 4, and there will have to be an ordinary gored skirt underneath (with the front breadth or *plastron* of the dark material) joining at back to the side pleats of back skirt. The sleeve of pattern No. 1 may be used for this *Tunique*, by taking off about ½ an inch all along the hind arm seam.

To form an ordinary *Princesse Robe* from this pattern, the front need not be divided along the pricked line as described above, although it may sometimes be an advantage to do so for slender figures. As the skirt of a *Robe Princesse* must of course reach to the ground at front, the front edge (for a lady of average height) must be lengthened 33 inches and the under arm seam 33 inches; the width at bottom of front thus lengthened being 19 inches. The lengthening of sidepiece should be 33½ inches at the seam under the arm, and 35 inches at the side seam, the width at bottom being 17 inches. In the side of back the lengthening at side seam will be 40 inches, and 46 at the side which joins the back, with a width of 19 inches at the bottom of skirt. The back skirt must of course have the same lengthening as already described for the *Louise Tunique*, viz: 46 at the side pleats, and 51 at the back pleats, with a width at bottom of 24 inches. The small Models on our 7th plate show the exact manner of lengthening this pattern to form either the *Robe Princesse* or the *Princesse Louise Tunique*.

N. B. Those Ladies who may not like the trouble of lengthening this pattern, can obtain the *Princesse Louise Tunique* already cut out full-sized, by enclosing 5 stamps to the Editor: the full length *Robe Princesse* may also be obtained, by enclosing 9 stamps.

Description Of the Plates of Costumes.

PLATE THE FIRST.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of dove-colored silk; at the bottom is a flounce which is broader at front and sides than at back; it is partially covered by a very narrow flounce, above which the skirt is arranged in horizontal folds fixed at sides by graduated bands studded by buttons: these bands start from the bottom of underskirt, and are carried to the waist. Tight-fitting *Pelisse* of black silk: the front closes by buttons and forms a *gilet*, widening out from the neck where it forms a point; it is enclosed by *revers*. The neck is finished by a collar: the sides and back are slightly deeper than the *gilet*, and the whole is edged by a flounce of Maltese lace

headed by a chain of embroidery in black silk, which is continued up a certain distance at sides. In the skirt are pockets finished by buttons, narrow lace frills, and loops of ribbon. The sleeves have double cuffs similarly trimmed, and at front of neck is a loop of ribbon. Straw Hat trimmed by a folded band of black silk, with scarlet flowers and a white ostrich feather. For front view see plate 1a.

The Pelisse may be cut from our first full-sized pattern, by widening the gilet at bottom, lengthening the bottom of front and sloping of the lower part of front edge: the slope of revers must of course be altered, and the sleeves made wider at wrists. VILLE DE PARIS.

CARRIAGE COSTUME.

Fig. 2.—*Princesse Robe à deux jupes* of pale grey silk with trimmings of bright blue silk: at each side of the underskirt near the bottom, are two pointed *revers* of the blue silk, embroidered by white silk and edged by narrow bands and frills of grey silk; these *revers* are graduated in size and are separated by groups of perpendicular folds of the blue silk; similar but smaller folds of silk enclose the smaller *revers* at front sides: the back of skirt forms large fixed pleats from the waist: the front is partially covered by a deep round *tablier* of grey silk edged by tassel-fringe of the same color headed by a band of the blue, and caught up slightly at sides. The upper skirt falls in a draped point at the back, the front forms a round *tablier* which partially covers the one just described, and trimmed in accordance: it is slightly raised at sides, where it is fixed by bows of blue silk, to which is added at right side only, a graduated embroidered end of similar silk, edged by the grey and finished by fringe: starting from these bows, a narrow band of grey is carried up nearly to the level of waist where it is fixed by a similar bow: the front of *corsage* is trimmed in a square form by narrow bands of grey silk, and in each angle is a *papillon* bow of blue. The neck is finished by a sailor's collar of blue silk, embroidered and edged by a very narrow frill and band of grey silk. The sleeves have deep fancy cuffs with bands and *papillon* bows of blue silk. Chapeau of pale grey with blue and grey trimmings. For view of left side see plate 2a.

VILLE DE PARIS. Our second full-sized pattern may be lengthened to form this *Polonaise*.

PROMENADE COSTUME.

Fig. 3.—*Princesse Dress à deux jupes* of greyish brown snow-flake, with trimmings of pale crimson silk: the under-skirt is without trimming; the *corsage* and upper skirt are closed at right side of front: the front forms a *tablier*, the right side of which is gathered up and fastened to a point edged by a band of the crimson silk and studded by buttons; the *tablier* crosses the front obliquely, the left side extending nearly to the bottom of under skirt, and very slightly caught up at back; this portion of skirt forms a draped point: the *tablier* is edged by tassel-fringe headed by a band of the silk; and at the extremity of the point already described is a group of loops of similar silk: the

opening is edged by a band of the silk accompanied by buttons. A silk band edged by fringe is carried across the front of the figure, and this band is continued up the left side, nearly to the waist (see view of left side, plate 1a) this side is also ornamented by a group of bows and floating ends. The upper portion of *corsage* is covered by a square collar edged by a band of the silk and partially covered by *revers* also of the silk, and which forms in front a group of loops: the sleeves have fancy cuffs trimmed by the silk bands and buttons. Black silk Bonnet trimmed by crimson silk and by a white ostrich feather. For back view see plate 2a. MAGAZIN DE LA PAIX.

The *Polonaise* may be cut from our second full-sized pattern by widening the left front so as to make it fasten at the side, and lengthening the skirt as required.

PLATE THE SECOND.

(Carriage and Promenade Costumes.)

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of a light mauve shaded fancy material: the bottom of underskirt is trimmed by a flounce headed by a woven band of mixed black and white; the *corsage* and upper skirt form a *Princesse Polonaise* closed by buttons, and forming in front a *tablier* sloped off towards the sides and edged by the woven trimming: the sides and back of skirt are deeper than the *tablier* portion, and the sides are caught up and fastened in large folds by bands of the woven trimming, which serve also to raise the *tablier*: the back is *bouffante*: the *corsage* is partially covered by a folded scarf of the same material as the dress, edged by the woven trimming and having the ends knotted in front: the front of *corsage* is slightly open en cœur, and is finished by a band of the trimming: the sleeves have pointed cuffs also imitated by this trimming. Chapeau of light grey straw trimmed by small blue and grey flowers. For back view see plate 2a.

The *Polonaise* may be cut from our second pattern.

CARRIAGE COSTUME.

Fig. 2.—Robe of cream-colored silk and of brown foulard. The entire front is composed of the cream-colored silk arranged in small flat folds which cross the figure obliquely, forming a *Plastron*: at sides are broad bands of the silk embroidered in squares with dotted centres: the back of skirt is composed partly of the cream-colored silk and partly of brown foulard: the lower portion is of the silk, and is edged by an embroidered band of less width than that already described: the remainder of back represents an open *tunique* of the foulard edged by the embroidery already described, and a double row of which is carried across the sides; each row is edged by a *flûted ruche* of foulard which forms a *flûted* double quilling at back; this part of skirt is caught up and forms a *bouffant* supported by a band of cream-colored silk which starts from the sides and forms

loops under it. The sides and back of *corsage* are of the foulard, and are edged by a narrow band of the embroidery already described, and have a *basque* which is slightly hollowed out at back and is finished by a *flûted* frill headed by the embroidery: the neck is encircled by a collar of the foulard with loops in front: the sleeves are of foulard, and are trimmed at wrists by double *flûted* frills separated by bands of embroidery. Chapeau of white chip trimmed by a light brown ostrich feather and some black ribbon: inside the front is a bow of scarlet velvet. For back view see plate 2a.

The back, side-piece and front of our full-sized pattern for July last, may be used for the body of this dress. The *Plastron* or long front piece may be cut from the gilet of our first pattern for January, by lengthening it and widening it at bottom. The skirt can be completed from any ordinary train skirt pattern, taking note that the *plastron* here supplies the place of the usual front breadth.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of light blue shaded material in silk and wool: the underskirt is without trimming: the upper skirt forms at front a succession of fixed pleats and is edged by tassel fringe: the right side is caught up and the front of skirt crosses the figure obliquely, the left side extends nearly to the bottom of underskirt, and the folds are terminated at each side by bows of ribbon: the back is *bouffante*. Pelisse of black silk: the back is tight-fitting and the front falls nearly square, and forms a *gilet* starting from the neck and widening out towards the bottom: it is closed by small buttons placed very near each other, and it is enclosed by fancy shaped *revers* edged by frills of Maltese lace and studded by buttons: the back of skirt also is finished by fancy *revers* similarly trimmed, which meet in the centre, starting from the extremity and extending nearly to the waist. The neck is encircled by an upright frill, and the sleeves are trimmed by very deep fancy cuffs edged by the lace frills with buttons. Black felt hat trimmed by a drapery of blue silk gauze which forms a lappet at the back. For back view, see plate 2a.

This Costume is (with the preceding one) from the VILLE DE PARIS. The pattern of this Pelisse à gilet is given full-sized with our present Number.

PLATE THE THIRD.

(Carriage or Promenade Costumes.)

CARRIAGE COSTUME.

Fig. 1.—Dress à deux jupes of pale lavender silk: the bottom edge of underskirt is hollowed out into square tabs, the spaces between being filled in by *flûted* frills, and the whole finished by a flounce similarly arranged: the front and sides of skirt are partially covered by a round draped *tablier* edged by fringe; above this is a second *tablier* square at bottom and having the edge hollowed into tabs, the spaces being

filled in by *fluted* frills: the *corsage* forms a *basque* at front and sides: the back is prolonged to describe a *Basque-habit* which extends to the bottom of underskirt and is drawn together and crossed by a knot at a certain distance from its extremity: at right side is a pocket, and the neck is encircled by a silk collar. The sleeves have fancy cuffs, which with the frillings, collar and knot at back, are of lavender silk of a rather deeper shade than the dress itself, the collar and cuffs being edged by the pale color. The *corsage* is closed by buttons. Chapeau of white chip with trimmings of blue silk and of white lace. For view of opposite side, see plate 3a.

MAGAZINS DU LOUVRE. *The upper and back parts of this dress are of the same form as the Parisian Tunique described in our April No.*

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale maize Alpaca, with trimmings of apricot silk: the underskirt is finished by four flounces, two of alpaca and two of the silk, arranged alternately: the front of upperskirt forms a round draped *tablier* edged by a flounce of the apricot silk; the sides disappear under those of the back portion of skirt, which consists of two deep pointed pieces each edged by a flounce of apricot silk and joined together in the centre to a certain distance from the bottom by bows and short ends of apricot silk, which serve also to raise this part of the skirt; a similar bow appears between the two points. Tight-fitting *Pelisse* of black silk: the front of neck is slightly open (see view on plate 3a) and the neck is finished by a rather large collar, open at centre of back and edged by a very narrow frill and *rouleaux*: the collar is divided into two sections by three *rouleaux*, and the lower section is studded by buttons; from underneath start loops and ends of black satin ribbon, and on the chest are small loops: the bottom is finished by fringe headed at centre of front and of back by a slightly pointed group of *rouleaux* placed close together and enclosed by single *rouleaux*, at the back are two diamond-shaped ornaments formed of small transverse folds of silk and edged by narrow frills, these ornaments are finished by groups of bows and short ends of satin ribbon. Above each diamond are five buttons, and from the buttons *rouleaux* are carried up to the shoulder seams: the front closes by buttons, and at left side is a pocket finished by loops of ribbon: the sleeves have fancy cuffs edged by *fluted* frills and having at the back small diamond shaped ornaments arranged like those at back of skirt. Chapeau of straw, trimmed by small yellow flowers, bows of black ribbon, and an *aigrette*. For front view see plate 3a.

This Pelisse may be cut from the full-sized pattern for September last, by shortening the skirt about 4 inches equally all round the bottom edge.

MORNING PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of a reddish brown striped fancy material: the bottom of

under skirt is trimmed by a flounce headed by an upright frill. The back of upper skirt falls in a deep round piece edged by fringe and slightly draped: at front is a similar piece which overlaps that already described, and forms a draped *tablier* fastened at back of waist; between the front and back portions of skirt appear, at sides, pointed pieces edged by the fringe and starting from beneath the skirt. *Pelerine-Mantelet* of black silk, the front forms long square-shaped ends and the whole is trimmed by a band of embroidery edged at each side by a frill of narrow lace. The neck is finished by a small collar edged by a lace frill. At the centre of back are loops of ribbon, which start from beneath the garment. Chapeau of brown silk and black velvet, with small crimson flowers. For back view see plate 3a.

These two Costumes are from MADAME VIGLIETTO. The pattern of this novel and elegant Pelerine Mantelet, may be had post free by enclosing nine stamps to the Editor.

PLATE THE FOURTH.

YOUNG LADY'S COSTUME.

Fig. 1.—*Pelisse* of light brown cashmere with silk trimmings of a darker brown. The bottom of skirt is finished by a *fluted* frill of the dark brown silk which also fills up at the back an opening extending to the waist. At each side of the opening are elongated groups of bows and ends of brown ribbon of the same shade; the fronts close by buttons, and the upper portion of *corsage* is covered by a round collar open at centre of back, and edged by a *fluted* frill of the silk. The sleeves extend only to the elbow and are finished by bands and *fluted* silk frills; below the elbow appear the long sleeves of the white muslin dress which is worn underneath. For front view see plate 4a. MAISON MULLER GILBERT.

The Pelisse may be cut from our second full-sized pattern for May last, by omitting the large pleat in the middle of back skirt.

DINNER COSTUME.

Fig. 2.—Dress à deux jupes of white and rose snow-flake with trimmings of rose-colored silk. At the bottom of underskirt is a *fluted* flounce of the silk: the upper skirt and *corsage* form a *Princesse* *Tunique*; the front portion is edged by a frill of white lace which is carried up the centre of front and round the neck: the sides of the skirt are cut up to within a certain distance from the waist, the back forms a draped point and is crossed at the same level as the top of these openings, by a quilling of rose-colored silk and of white lace: the right side is ornamented by a long piece of the silk arranged in *fluted* folds, to the edge of which, the front portion of skirt is gathered up and sewn, the opposite side being also gathered, and sewn to the back portion of skirt (see view of left side, on plate 4 a.) The draped point already described, is finished by *flutings* of the silk: the sleeves are of rose-colored silk arranged in small folds and finished at elbows by bands and small

bows; below the bands are broad frills of white lace. MADAME BREANT CASTEL.

The front of this Polonaise can be cut from any Robe Princesse pattern: the back and side piece must be cut off to basque length, and the full back skirt gathered in. The under skirt is of the ordinary train form.

COSTUME FOR HOME.

Fig. 3.—Robe à deux jupes of two shades of bluish green shot silk. The under skirt (which is of the light silk) is trimmed at front and sides by a fluted flounce partially covered by fringe of a darker color, headed by white lace; the back is finished by a very narrow lace edging. The Corsage and upperskirt are cut à la Princesse: the front and sides are of the light silk, the skirt extending to about half the depth of under skirt, and edged by fringe of the darker shade headed by a frill of white lace. The back is of the deeper shade and is continued to form a portion of the train; it falls in folds from the waist, to within a certain distance from the bottom, where it is drawn in and fastened at sides by bows and ends of the light silk; it is studded by ornaments of white lace and is edged by fringe, and to it are attached the sides of skirt which are slightly caught up by groups of bows of ribbon; the sleeves have deep cuffs edged by bands of the dark silk and frills of white lace, and finished by bows. The top of corsage is covered by a large lace collar. For front view see plate 4a. MDME. DU RIEZ.

We give the full-sized pattern of this elegant Princesse Robe.

PLATE THE FIFTH.

No. 1. CHAPEAU of brown straw, trimmed by green ribbon which encircles the crown, and forms in front large loops and floating ends to which are added some small white flowers with foliage, which also serve to trim the inside. MADAME ANDRÉE.

No. 2. CHAPEAU of white straw, trimmed by pale buff silk; starting from the left side of front, an ostrich feather of the same color falls over the crown: in front is a small spray of leaves. MADAME COUTOT: *Avenue de l'Opéra.*

No. 3. Sun HAT of straw, having a sort of double brim, the one portion vandyked and the other edged by a narrow fluted frill of white muslin: the hat is trimmed by a garland of foliage, and in front is a group of loops of rose-colored ribbon. MADAME BONDY.

No. 4. Morning CAP of white opaque muslin; the crown is full and is trimmed at back by a large group of bows and ends of pink ribbon: the front forms a puff and frill edged by narrow lace, two loops of the ribbon fall towards the crown. MAISON CAPRICE.

No. 5. Travelling HAT of brown straw; the inside of brim is finished near the edge by a band of black velvet ribbon, the left side being turned up and attached to the crown by a large group of bows of black spotted tulle: the crown is encircled by folds of black velvet, and at right side are black and a light brown ostrich feather, the inside is trimmed by a twisted band of black velvet ribbon. MADAME PERCHERON.

No. 6. CHAPEAU of white chip, with soft crown of pale yellow silk enclosed by a draped band of similar silk edged by narrow white lace: in front is a small bow of the silk, and at back is a spray of foliage: the inside of front is trimmed by a puffing of bright blue silk. MADAME COUTOT.

No. 7. Straw BONNET having the edge of brim bound by pale yellow silk and the inside finished by a *râche* of silk of the same color: the bonnet is trimmed by draped bands and bows of black ribbon which also form strings: the crown is partially covered by some long grass. MADAME COUTOT.

No. 8. Morning VESTE of white cashmere: the fronts overlap and are closed by blue buttons at left side, the neck is open *en cœur* and the front is finished by *revers* of sky-blue silk edged by a frill of narrow white lace, which is continued along the front and round the bottom of the veste. The sleeves are rounded and slightly open at backs of wrists, and are trimmed by double frills of lace headed by *revers* of blue silk with buttons: at back of waist are two blue buttons. MAISON LESIRE.

No. 9. CHAPEAU of pale grey straw trimmed by bands and bows of blue silk. At back is an ostrich feather of the same color, and the inside of front is trimmed by a thick garland of small blue flowers. MADAME BOIREAU.

No. 10. BONNET of white chip having the edge of brim bound by pale yellow silk: the crown forms a puff of similar silk, and is enclosed by a draped band of rose-colored silk of which the strings are composed: at left side near the back, are three loops of the silk, and at the same side of crown is a full blown rose with foliage; at right side is a white ostrich feather inclining towards the front, the inside of which is trimmed by a garland of *marguerites* with foliage. MADAME COUTOT, *Avenue de l'Opéra.*

No. 11. CHAPEAU of white chip, trimmed by a very broad pleated *râche* of white silk edged by mauve silk, and having near its centre a thick *rûching* of mauve silk: at right side of crown are bows and short ends of similar silk. MADAME BONDY.

No. 12. Morning CAP of white opaque muslin: the crown forms a puff, having in its centre a band of insertion: and it is encircled by a double frill of narrow lace with a band of bright blue ribbon headed by a frill of the lace, and forming bows and floating ends at the back, which is also trimmed by a lace lappet. MAISON LESIRE.

ALICE LITTON.

IN TWO CHAPTERS.

CHAPTER I.

"Poor Granger is dead, Alice," said Mr Litton, the Hillborough solicitor, to his wife, entering the drawing-room on his return from business.

"Is he? poor fellow!" replied the lady. "Well, so far as he is concerned, it is a happy release, but his poor wife and children!"

"Ah! yes," replied Mr. Litton, "but we must do something for them, Alice. Granger was a good servant to me, and performed his duties zealously, long after his illness began, poor fellow. He was loth to leave his desk at last. I shall never have a clerk like him."

"I think," said Mrs. Litton, presently, "I should like to go and see poor Mrs. Granger after dinner, Frank. She must feel very lonely in her terrible trouble."

"Well, dear," replied her husband, "if you wish it I will take you down to the Cottage

this evening. I think," he added softly, "that you might comfort her."

"Perhaps," she replied. There was a pause, during which their hands met.

Truly if one bereaved heart can comfort another, Mrs. Litton might carry consolation to the newly-made widow, for across her own life lay the dark shadow of a recent affliction. Three months before, that home, beautified by wealth and taste, and sanctified by domestic love, had been brightened by the presence of an only child. What hopes were centred in her, what visions of future bliss and prosperity hung, in her parents' loving fancy, over the child's bright head, may well be guessed by those to whom God has given children. Little Maud had a bright future verily, but it was God's will that she should spend it with the angels. A month before her seventh birthday she died.

The soft summer dusk was falling when Mr. and Mrs. Litton entered the gate of the Cottage, a pretty rose-embowered dwelling at the extreme outskirts of Hillborough.

It was small and unpretentious, but it had been the abode of truest bliss. Beneath its roof John Granger had brought his pretty young wife ten years before; and she, the portionless daughter of a curate, had never repented crossing its threshold with the honest man, who was only, as her pretentious relatives reminded her, a poor lawyer's clerk. They were poor indeed in worldly gear, but rich in love, and when their union was blessed with a daughter their cup of happiness was full. The advent of their baby was contemporary with the birth of Mrs. Litton's only child, and the solicitor and his wife, who had taken a kindly interest in the Grangers at all times, marked the double event by an offer to become sponsors for the little girl at the Cottage, further proposing that the christenings of both children should be celebrated at the same time. The Grangers agreed delightedly, and Mrs. Litton gave her own name to her god-child, of whom she became extremely fond. Time passed on, and the children were much together. No other child was born to the Littons, but when Alice was four, her sister Clara came.

Shortly after her birth, the fatal signs of consumption began to show themselves in poor John Granger. He fought manfully against his growing weakness, but of what avail is the strongest determination to stand against a foe who is surely and steadily sapping the fountain of physical strength? After a night of prostration and unrest, he would creep slowly along the villa-bordered road which led to the Hill-

borough High Street, where the solicitor's offices were situate. He would work at his desk the allotted number of hours, refusing all aid from his pitying fellow-clerks, striving to do his duty to the last. He knew the bread of his family depended on him, and let the bread-winners who read this imagine that man's agony, as day by day he felt his strength fail, his vigour decrease, his brain grow feebler, his hand become less rapid and cunning.

At last there came a day when the clerks around were shocked to see his head drop suddenly on his desk, and on rushing to his assistance they saw a purple stream issuing from his mouth, and dyeing the papers on which his head had fallen. They took him home to his frightened wife, and kindly hands were readily offered to put him on the bed, from which he never rose again.

He lingered long, tended by a loving wife, amused by his sportive, prattling children, too young, alas! to know their misfortunes. His generous master continued to pay his salary, though a stranger sat his old desk. Mrs. Litton was as an angel of comfort to the stricken family, and thus soothed and tended, John Granger's last days were not unhappy. The spirit of distrust and anxiety left him, and was replaced by a perfect confidence that his wife and children would never be forsaken, nor driven to beg their bread.

He lived to hear with keenest sorrow, that the bright-haired child of his master was dead, that the little lovely girl who had played so often with his own at his bed side was gone before him, taken in health and childish strength, while he, so long ailing, yet abided the end.

The bereaved mother had knelt beside him in the first anguish of her sorrow, and it had been given to him to speak comfort to her, out of lips which had been prepared by human moaning to take part in the "new song."

Maud Litton died in March, and the June lilies were in full flower upon her grave, when her parents entered the house of mourning, where all that was mortal of faithful John Granger lay waiting for the last change.

Quietly, tenderly, with the strange dignity which sometimes accompanies heavy sorrow, Mrs. Granger took the offered hand of the solicitor's wife. At first no word was spoken, but the women sat down side by side on the couch which was drawn under the open window,—the couch on which poor John had often wearily thrown himself when his health began to fail. Mr. Litton stood by the mantelpiece,

looking gravely down. Presently his wife broke the silence by tender, womanly words, which stirred the strange calm of the widow's manner, and she wept heavily on Mrs. Litton's shoulder.

The storm spent itself, and she lifted a quiet, sad face to meet the lady's dark eyes.

"And how are the children," enquired Mr. Litton, at this point.

"Well," replied Mrs. Granger, "Clara is bed and asleep, but I kept Alice up for company. She is with Mrs. Brown in the kitchen now."

"I should like to see her," said Mrs. Litton.

Alice Granger was summoned, and entering the room she went at once shyly, but affectionately, to her godmother. A close caress passed between them, indicative of strong affection, and during the brief interview the child never quitted Mrs. Litton's side. She was delicate and refined-looking, with unmistakeable marks of the gentle blood which flowed to her from her mother's family: with shy, dark eyes, and a brunette complexion. Her hair cut short in childish fashion, curled in close, dark locks round her pretty head. The timid, modest expression of her face was pleasing, and she had a look of thought far beyond her tender years.

The Littons made only a short stay at the Cottage, the widow's grief was too fresh to bear much allusion to her loss, but they assured her of their friendship and help, and of their readiness to assist in the formation of plans for the future. They then left, commending her to God's good care for the widow and fatherless.

Mrs. Litton was very thoughtful during the homeward walk, and well knowing what memories were stirred in her mind by the sight of another's bereavement, her husband forebore to converse, but expressed his sympathy by a mute pressure of the arm which rested on his. The full moon of midsummer was high in the heavens, flooding the landscape with silver light, as they left Hillborough streets behind, and entered the steep country road which led to their home. Just outside the town, to the left on the way they went, was the churchyard.

"I should like to go in, Frank," said Mrs. Litton as they made an involuntary pause at the place.

"Do you think you ought, to night, dear Alice?" said her husband tenderly.

"It will do me good," she added simply.

He made no answer, but guided her footsteps, for she trembled, up the few steps to the gate by which the hill-side churchyard was en-

tered. It was a lovely spot diversified by occasional undulations, well planted with old trees and profusely adorned with flowers.

Very near to the church, under the shadow of a spreading yew, and skirted by a clump of lilacs, was the grave they sought. The moonlight flickering through the leafy canopy, cast delicate, trembling shadows upon the grassy grave, and touched the marble cross, which bore the dead child's name. The tall white lilies looked like silver cups with golden centres. It was a fair spot, holy as fair.

Mrs. Litton leaned against a lilac stem, and gazed with strange tearless eyes at the little grave. Suddenly she looked at her husband.

"Frank," she said, "we have no child. *She* has no husband."

"Well, dear?" he said gently.

"My heart yearned to Alice to-night," she went on quickly, "may I have her to keep?"

"For our own child, dear?"

"For our own!"

"Let us come home, dearest," said Mr. Litton gently, "and talk the matter over quietly."

After a passionate kiss on the dewy grass of the little grave, another on the marble cross, and a lingering look, she suffered him to lead her away.

John Granger had been dead a month when the changes decided upon took place.

Mrs. Granger consented to give up her child, and forego her mother's claim in favor of Mrs. Litton, on condition that in case of illness or emergency, mother and daughter were both to be free to call upon the other for aid. This condition arranged, Mrs. Granger said farewell to Hillborough, and returned to the home of her childhood with little Clara. Her father, now a widower, offered them a home—a shelter at least,—and he held out hopes of pupils for Mrs. Granger.

Mother, child, and sister parted. The Cottage was let to John Granger's successor, who soon brought a bride there, as John had done before him.

The Littons' disused nursery was re-opened, and where Maud's bright face had shone so recently, little Alice Granger's quiet figure moved. Nay, not Alice Granger, she was Alice Litton henceforth.

(To be continued.)

Those men who are of the noblest dispositions think themselves the happiest when others share their happiness with them.

We must look for happiness in the world, not in the things of the world; but within ourselves: in our temper, and in our hearts.

FORGET-ME-NOTS.

I sit beside the brooklet's brim,
And hear the lark's glad morning hymn
Thrill through the soft spring air;
I see the young lambs white and fleet,
And close beside my resting feet,
Are spring flowers blue and fair.

Forget-me-nots. I lean aside,
And cast upon the mimic tide
A blue and bonny spray;
It floats adown the brooklet's breast,
The busy brook that takes no rest
Will bear it far away:

Will float it on through widening space,
To where the river runs apace
Its glad way to the sea.
Ah! once before in such an hour,
My lover plucked as blue a flower,
And, smiling, gave it me.

So once again when skies were grey,
And sullen rain-clouds dimmed the day,
We stood beside the brook,
With heavy hearts and saddened eyes,
With faded smiles, and frequent sighs,
For farewell word and look.

Yet calm we stood that day to part,
The deeper sorrows of the heart
Were felt, but spoken not;
He never bade me think of him,
But gathered from the brook's green brim,
A blue forget-me-not.

I took the flower, I have it yet;
And through all hours of wild regret,
In days and nights of teen,
That faded springtime spray, o'erwept
By tender tears of love, has kept
That lifelong memory green.

The laughing brook will not restore
My bonny buds: and nevermore
My faded flowers will bloom:
Forget-me-not! ah! my lost love,
Let these quick tears this morning prove,
Love-thoughts outlast the tomb. H. S.

The Opera & Theatres.

ROYAL ITALIAN OPERA COVENT GARDEN. Mdlle. Zaré Thalberg has been several times prevented by cold from appearing during the past month, notably on the occasions announced for the representations of *Fra Diavolo* and *La Sonnambula*. At the last named, hopes were entertained until a very late period that the talented young *prima donna* would be able to appear, but eventually the opera was changed for *Faust*, Mr. Gye having been fortunate enough to obtain the ready aid of Mdlle. Smeroschi. This versatile and talented artist made a most charming *Marguerite*, the *Faust* being Signor Gayarre, who was heard to great advantage in the delightful garden scene. In *Fra Diavolo* M. Capoul was the title-character.

HER MAJESTY'S THEATRE. The Opera opened on Saturday, April 20th, on which occasion was performed Bellini's *La Sonnambula*, the *Amina* being Mdlle Marie Marimon, the *Elvino* Signor Bettini. In the course of the evening the National Anthem was sung.

HAYMARKET. Miss Neilson's talented representation of Shakespearian characters continues to be well received. *Romeo and Juliet*, and *Measure for Measure* have been performed during the month. Miss

Neilson is ably assisted by the strength of the company, while the scenery, &c. are admirable. The talented lady's engagement at this house terminates on the 11th inst.

PRINCESS'S. The spirited management of Mr. Walter Gooch, (coupled with Miss Heath's wonderful talent) has induced an enormous success for Mr. W. G. Wills' drama, *Jane Shore*. The cast is a very exceptional one, comprising, in addition to Miss Heath, Messrs. C. Warner, Rignold, and Howard Russell, Mrs. A. Mellon, Mrs. R. Power, &c. The scenery is original and splendid, especially the great snow-scene. This successful drama is preceded by *Out to Nurse*.

OLYMPIC. *Jealousy*, adapted for the English stage by Mr. Charles Reade from Victorien Sardou's comedy *Andrea* has met with approval. It is supplemented by a comic drama in two acts called *The Miser's Treasure* adapted by Mr. J. Mortimer from the French of Balzac.

ADELPHI. A very clever adaptation from the French by Mr. F. C. Burnand has been produced. It is entitled *Proof, or a Celebrated Case*, and is from the original of M.M. d'Hennerly and Cormon's *Une Cause Célèbre*. The principal characters are taken by Mr. and Mrs. Bandmann and Miss Bella Pateman.

ST. JAMES'S. Miss Ada Cavendish is winning new laurels at this house, in the new play called *Such is the Law* by Messrs Tom Taylor and Paul Merritt.

PRINCE OF WALES'S. *Diplomacy* with its original powerful cast and clever acting bids fair to have a very long run.

Answers to Correspondents.

* * * Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

* * * Correspondents who desire answers by post must enclose a stamped and addressed envelope.

In answer to numerous subscribers we beg to state that we do not supply any other full-sized patterns than those which are given with our Magazine, or are advertised in it. A list of our back numbers containing the various patterns which have been given during the past few months will always be found in our pages.

L. wishes to inform EMMA that the words she quotes are from "THE LETTER L," a poem by Jean Ingelow.

LITTLE DORRIT.—The Princess Elizabeth of Prussia is the daughter of Prince Frederick Charles; she is the niece of the Imperial Crown Prince of Germany, and cousin to the Princess Charlotte, Queen Victoria's granddaughter.

LOUISE LA VALLIERE. The most stylish *Sorties du bal* are made of fancy cloth or woollen material, trimmed with plush or *Chenille*.

MATHE. Double or triple capes are very fashionable for Children's Paletots. The Dagmar Robe de Bal given with our December Number would make a charming evening toilette for your little girl. Thanks for your appreciative remarks.

LOTTIE.—A handsome Wedding Costume was given in our number for March last. Send 13 stamps.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

JANUARY.—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress. Small Models of the Marquise Train Skirt.

FEBRUARY.—Abergeldie Cloak, (Ulster style), and the Mercedes Corset for a Ball Dress.

MARCH.—The Queen Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

APRIL.—The Pelerine a Basque-Habit, and Elizabeth Basquine. Models of the Parisian Tunique.

* * * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Duvet & Co. 1, Keble Place, Kensington, London, W.



June 1878

Le Monde Élegant



June 1878

Plate 2

Le Monde Élegant



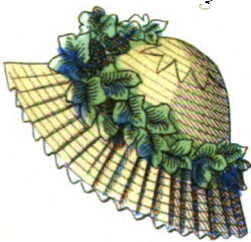
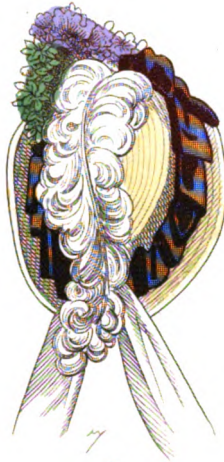
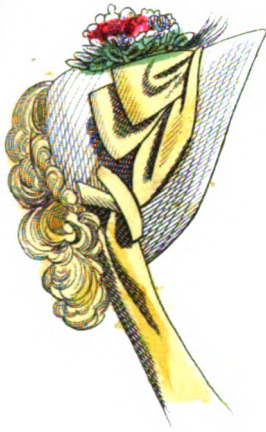
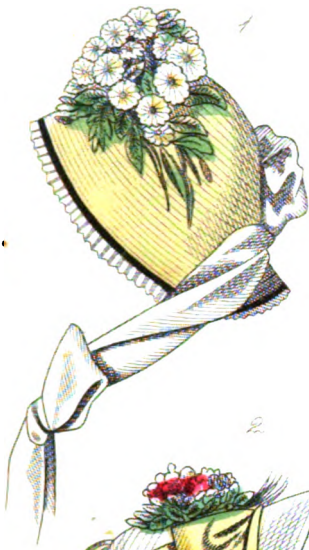
Le Monde Élegant



June 1879

Le Monde Élegant

Plata 4.



June 1878

Le Monde Élegant

Paris

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

Fig. 3.

THE PRINCESSE MAUD ROBE.

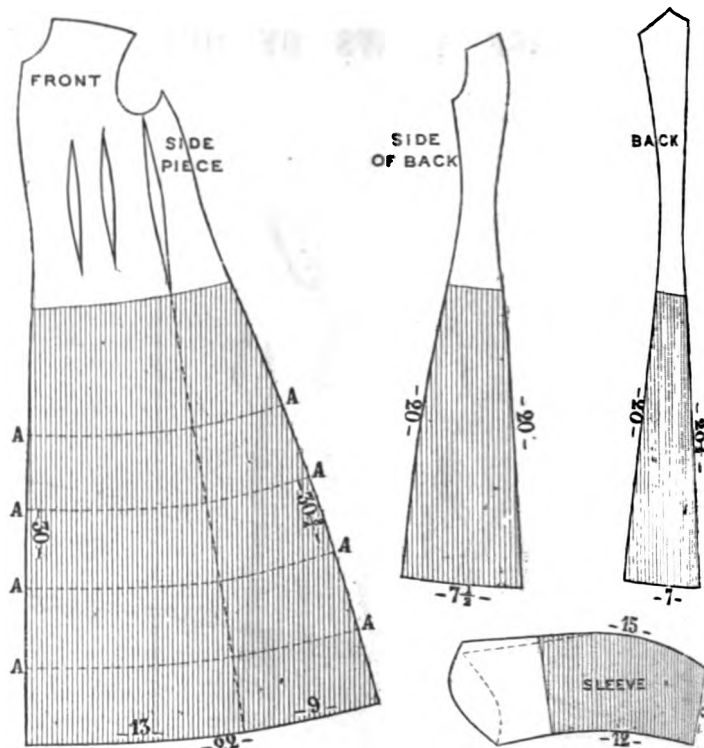
FOR A GIRL ABOUT TEN YEARS OF AGE.
Showing how to complete our 2nd full-sized pattern.
THE SHADED PARTS ARE THOSE TO BE ADDED.

The plain parts of these four Models show the exact form of our second full-sized pattern. This pattern, just as it is before lengthening it, will serve for a child's Basquine; the shaded parts show what has to be added in order to obtain the pattern of a child's Princesse Robe.

The front and side-piece are here placed close together side by side, and they may if preferred be cut all in one piece. The front to be lengthened 30 inches at the bottom, and the side piece 30½, which will give sufficient extra length to form the large horizontal pleats or folds, A A A A.

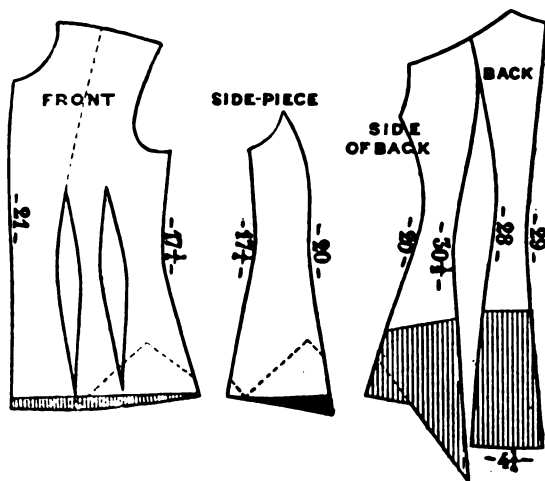
The width at bottom of front when completed must be 13 inches, and at the bottom of sidepiece 9 inches: or if front and side-piece are cut in one, the width at bottom must be 22 inches.

The back and the side of back, are each lengthened 20 inches, the bottom of back being 7 inches wide, and the bottom of side-back 7½ inches in width. The sleeve must be lengthened as indicated, the width at wrist being 5 inches.



THE ANTOINETTE CORSAGE.

As shown on fig. 2, of plate 1, altered from the second full-sized pattern for May.



Black part to be cut away.—Shaded parts to be added.

The above Models show how the upper part of the second full sized pattern for May, can be used for cutting the Corset shown on fig. 2 of our first plate.

The front must be lengthened a little at bottom of front edge: the side-piece needs no alteration except a small portion being cut away from the bottom of the side-seam, as marked black.

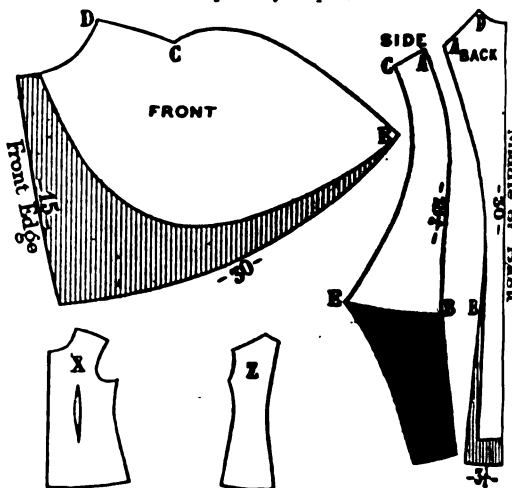
The side of back and the back must each be lengthened as indicated by the shading. The side of back is longer than the back and forms a point as shown on the colored plate.

The trimming round the bottom edge is indicated by dotting.

As shown by the figures on these models, the front edge must be 21 inches long; the seam under the arm 17½ inches; the side seams must have a length of 30 inches. The side of back must be 30½ inches long at the side which joins the back, and the back must be 28 inches long at the seam, and 29 inches in the middle. The point of the side of back will thus be 2½ inches below the bottom of the back itself.

THE LOUISE PELERINE.

As shown on fig. 3, of plate 2, altered from the second full-sized pattern for April.



Black part to be cut away.—Shaded parts to be added.

The plain parts of these Models show how the Pelerine Habit given in our April No. may be used to cut the Louise Pelerine Mantelet, which is shown on fig. 3 of plate 2.

FRONT. Give a little more width at neck, make the width at bottom edge about 30 inches, and the front edge 15 inches deep.

SIDE. Cut off the basque-Habit (engraved black) making the side-seam (A to B) 18½ inches long.

BACK. Lengthen the bottom of basque and make it wider at the bottom. The length in the middle of back must be 30 inches and the width at bottom 3½ inches.

The letters A. B. C. D. E. at the corners of these three pieces show how the seams are to be joined up.

The bottom of back below the notch at B, where point B of the side joins it, forms the long tab shown on the colored plate.

Figs. X and Z, are very small sketches, showing the form of the under part of this Pelerine Mantelet.

Any one of these three patterns (or figs. X and Z) may be had, completed to the full size, by enclosing 5 stamps to the Editor, 1, Kelso Place, Kensington, London, W.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 654.

JUNE, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIAN FASHIONS.

The *Grande Exposition Universelle* is now attracting the *élite* of the fashionable circles of all nations to the delightful City of Paris, and the Parisian *Artistes des Modes* are displaying great activity in the production of choice and elegant novelties. Our Artists have profited by this exceptional activity to make a selection of Costumes for our present Number such as has rarely been equalled for novelty, beauty, and good taste.

For Promenade Costume, where special outdoor garments are worn, the favorite styles are the long Paletot or Pelisse, more or less close-fitting, and the various new forms of Mantelets, Pelerines, and Pelerine-Mantelets, which must always be made to define the figure in some degree. The *Exposition Pelisse* shown on our first plate, and of which we give the full-sized pattern, will perhaps be the favorite style, and for the hot weather may be made in the same material as the dress, and of course trimmed to correspond. Made in black silk with bands of insertion and trimmed with silk or bows, *passementerie* and fringe, it shows quite the perfection of the present style.

The Mantelet with Pelerine, made of bronze cashmere, which is shown on our second plate is a very novel form: other styles of Pelerine and Mantelet will be found in our April and May Numbers.

The favorite materials for dresses are woolsens, plain, figured, snowflaked, or striped; they are generally combined with silk of a darker shade. The favorite colors are the various tints of grey, pearl-grey, lavender, dull blue, lilac, peach-blossom, &c., and of yellow, buff, and brown; none of these however, being of any absolutely bright tint. Several shades of sea-green are also fashionable.

The form of dresses varies between the *Princesse Robe*, the *Polonaise*, and the *Cuirasse Corsage*, arranged in the great variety of styles which are shown on our plates.

We have in our preceding Numbers so fully described all the details of the forms of dress skirts, that we need only say that long trains still keep their place in public favor for all dress occasions, and that even for walking dresses a slight amount of train is worn. We think it very doubtful whether the attempt to introduce short-skirted walking dresses will have any degree of success, at any rate this season. The numerous inventions for holding up dress skirts during the promenade or when travelling, seem to render the short dresses an innovation which is quite unnecessary at present. The long graceful flowing lines of the present fashion could hardly be brought into harmony with a short dress skirt.

Our third plate contains some very elegant Ball and Dinner *Toilettes*. In these we have of course brighter colors, but even here the brilliancy of color is so well harmonised, that it does not become prominent. In form, it will be seen that for evening wear skirts may be a little narrower, and that the trains have a much greater development.

The variety of shape in Hats and Bonnets is so great, that it is impossible to give any general observations as to a prevailing style. As a rule, we may say that any modern shape will be fashionable, provided it is not too large, that it is not over trimmed, and that the coloring is somewhat subdued.

Three elegant caps are shown at the lower part of our fifth plate.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to him at 1, Kelsie Place, Kensington, London, W.

Our first full-sized pattern is a very favorite style of PELISSE for Summer wear, called The EXPOSITION, in honor of the grand Paris Exhibition of arts and industry of all nations. It has the skirt long, and is nearly close-fitting at sides and back, while the fronts fall square. The appearance at front when made up will be seen by the first figure of our first colored

plate, while the appearance at back is shown on our plate of back view. The cut and shape of this pattern are so well combined, that it may be used either for a 33 inch chest measure, for our standard size 34½ inches, or for a lady measuring 36 inches round the chest: the only difference that has to be made is to have the fish under the arm larger for the smaller sizes and less for the large sizes.

This pattern is given complete in its full length, and consists of Front, Side of Back, Back and Sleeve. The Front has the fish under the arm marked by pricked lines. The form of the underside of sleeve is indicated by pricking. The seam which joins the Side of Back to the Back is shown by two cuts placed near the shoulder seam.

Our second pattern (all the pieces of which are marked by one hole) is the *PRINCESS MAUD ROBE*, for a young lady about 10 years of age. It is (as shown by the third figure of our fourth plate) perfectly close-fitting, with the front of skirt forming large horizontal pleats at the lower part. This pattern consists of Front, Sidepiece, Side of Back, Back, and Top part of Sleeve. The front and sidepiece must be lengthened about 30 inches all round the bottom, which will give the extra length necessary to form the horizontal pleats. The side of back and the back must each be lengthened 30 inches at the bottom, and the sleeve must be lengthened 13 inches at the front of arm and 15 at the back of arm.

The small models at the upper part of our seventh plate, show the exact manner of lengthening this useful pattern.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of pale straw-colored alpaca; the front of skirt is arranged in horizontal fixed folds, terminated near the bottom by tassel-fringe which is continued all round the skirt, headed by a single fold: the back is slightly *bouffante*. Pelisse of black cashmere: the front falls square and the back is partially tight-fitting: the Pelisse is edged by fringe having a fancy heading: the sides of both front and back are trimmed by transparent bands of black lace insertion, terminated at a certain distance from the bottom of skirt by groups of bows accompanied by tassels: the bands cross the shoulders à *bretelles* and are enclosed by *rouleaux*, to which are added at front edges small pointed tabs, each tab finished by a small button: a row of tabs is carried round the skirt near the bottom edge: the neck is finished by a collar, and in front is an *arabesque* with tassels of black silk: the garment is closed by buttons: the sleeves are ornamented by bands of the insertion, terminated by groups of bows and tassels near the wrist. Chapeau of pale grey silk trimmed by a garland and spray of small red flowers with foliage and an *aigrette*. For back view see plate 1a.

We give the full-sized pattern of this Pelisse.

CARRIAGE COSTUME.

Fig. 2.—Dress à deux jupes of pale slate-colored shot silk, with narrow stripes and spots,

and of plain slate silk of a darker shade. Both skirts are of the shot silk: the bottom of underskirt is trimmed at front and sides by a flounce of similar silk, above which is a flounce of the plain silk edged by fringe and headed by an upright frill and a band of black velvet ribbon: the back of skirt is without trimming and forms a *demie trainee*. The front of upperskirt is open à *tunique*, the sides form points, and the back is hollowed out, and is caught up en *bouffant* by bows of the plain silk covered by a band of black velvet ribbon, and having short ends: the skirt is edged by slate-colored fringe headed by a band of black velvet ribbon, and at sides are fancy pockets imitated by the velvet ribbon, and finished by bows and ends of slate-colored silk. *Antoinette Corsage*, round at front and sides, the back being square-shaped and slightly deeper; the centres of both front and back are of the plain silk, and are enclosed by bands of the black velvet ribbon: the sides of *corsage*, both at front and back, are of the shot silk, which is hollowed out at sides to form points edged by the velvet ribbon, the open spaces being partially filled in by plain silk similarly edged: the centre of back *basque* is finished by fringe accompanied by a double row of velvet ribbon: the sleeves, which are of shot silk, have fancy cuffs of plain silk, edged by the velvet ribbon and finished by small black buttons. For front view see plate 1a.

The model on our seventh plate shows the manner of cutting this Corsage.

MORNING COSTUME.

Fig. 3.—*Princesse Robe* of pale pink cambric with narrow stripes. The bottom of skirt is trimmed by a *filée* flounce headed by a *biais* band and a very narrow upright frill; the front of skirt is arranged in fixed folds which start from the right side (see view of right side, on plate 1a.) these folds cross the figure in an oblique direction and are caught together and fastened at left side by a group of bows and short ends of black ribbon, below which are spiral folds of cambric edged by fringe; the front is trimmed by tassel-fringe which starts (at right side) just beneath the folds, and after crossing the front is carried up to the spiral folds already named, thus causing the front of skirt to represent a *tablier*: the Robe is closed in front by buttons, and the neck (which is slightly open *en cœur*) is finished by a collar, with bows of black ribbon; the sleeves have fancy cuffs. For back view see plate 1a.

The second full-sized pattern for May, will give an idea of cutting this dress: extra length to form the oblique draped *tablier* will of course have to be added.

These Costumes are from the *MAGAZIN AUX ELEGANTES, Boulevard des Italiens.*

PLATE THE SECOND.

MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of bright green snow-flake. The bottom of underskirt is trimmed by a flounce headed by an upright pleated

frill and a band of light brown silk. Upper-skirt and *Corsage Princesse*. The front forms a *Plastron* finished by a flounce with upright heading and band of the brown silk, above which is a narrow festooned frill; the front closes by brown buttons, and is enclosed by brown silk bands; the sides of skirt form points finished by the brown silk bands, with narrow frills, and are caught up at sides of back by bows and ends of the silk; the back is *bouffante* (see back view on plate 2a;) at the sides of front are imitated pockets marked out by brown silk: the neck is encircled by an upright frill of brown silk, and the sleeves have fancy cuffs edged by bands of similar silk and studded by buttons. Chapeau of chip, trimmed by green silk.

The Polonaise à Gilet given with our No. for January last, can with slight alteration be used for this Costume.

MORNING PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale buff linen or dress-holland: the front of underskirt is trimmed at bottom by three *flûted* flounces, headed and enclosed by white lace frills, and at each angle is a group of black bows: at each side are two flounces, the upper ones edged and headed by lace. The front of upperskirt is cut off at the *basque* level, the sides form points and the back portion forms a train, and is drawn in at a certain distance from the bottom by a draped band having at each side a black bow: at left side of skirt are large bows of black silk, starting from which, a draped band is carried to the back and attached to the band already named. At right side is a pocket finished by black silk bows: the front and sides of skirt are edged by white lace: the upper portion of *corsage* forms a square arranged in small folds and enclosed by white lace: the sleeves have fancy cuffs finished by lace and small black bows. Chapeau of white straw trimmed by black silk and scarlet flowers. For view of left side of the figure see plate 2a.

Our second full-sized pattern for last month may have the back, sidepiece, and side of front lengthened in different degrees as required to form this Tunique.

PROMENADE COSTUME.

Fig. 3.—*Princesse* Dress (à deux jupes) of lavender spotted foulard. The bottom of under-skirt is trimmed by a broad *flûted* flounce headed by a narrow upright frill and a band. The front and sides of upperskirt form a round deep *tablier*: the back is slightly drawn in and extends to the bottom of underskirt; it is finished by a sash of lavender ribbon. *Pelerine-Mantelet* of dark bronze cashmere: the under or Mantelet portion is nearly tight-fitting, and closes in front by buttons; it is edged by tassel fringe, with a fancy heading, and above is a band of embossed velvet; the upper or *Pelerine* portion of the garment is edged by a similar band, and closes at the front of neck only: starting from the sides, bands of the embossed velvet are carried across the shoulders, meeting in a point at the back of waist, below which they form the edging of an embroidered

lappet of cashmere, finished by the fancy fringe: the centre of back is trimmed by similar embroidery. Chapeau of pale buff silk. For front view see plate 2a.

The Pelerine Habit given with our April Number, can easily be altered to this form. See the Model on our seventh plate.

These Costumes are from the MAGAZIN DE LA PAIX.

PLATE THE THIRD.

(Ball and Dinner Costumes.)

DINNER COSTUME.

Fig. 1.—Dress à deux jupes of pearl-grey silk: the front of underskirt is crossed near the bottom by a rather wide band of silk, embroidered in blue and green flowers, and is enclosed by perpendicular groups of *flûted* pleats, the front and right side are partially covered by a round piece of silk arranged in flat pleats and edged by a frill of white lace; this piece of silk crosses the figure obliquely and is attached at back by bows. Above appears a *tablier* edged by a lace frill and blue silk band, and finished by embroidery. The upper skirt and *Corsage* form a *Princesse Tunique*, open nearly from the waist; the sides form slightly draped points, the back being caught up and fastened by the bows which serve to fix the pleated piece of silk already described. The Tunique is edged by a frill of white lace: the *corsage* is half high, and in open *en cœur* in front; it is trimmed *en berthâ* by an embroidered band edged by a frill of white lace and headed by a narrow lace frill: on the chest are bows and floating ends of pearl-grey ribbon. The sleeves are rounded off above the wrists, and are edged by frills of lace, below which appear deep lace frills or under sleeves: the dress sleeves are also trimmed by straight and oblique bands of the embroidery finished by *papillon* bows. For back view see plate 3a.

MDME. BREANT CASTEL.

BALL COSTUME.

Fig. 2.—Dress à deux jupes of amber silk and of white spotted muslin: the underskirt is of amber silk: the bottom is cut into large vandykes, each finished (at one side only) by small tabs or ends of *cerise* ribbon. These vandykes partially cover a *flûted* flounce of plain white muslin. *Princesse Corsage* and upper skirt of the spotted muslin with a *plastron* of the amber silk studded by bows of *cerise* ribbon: the skirt is edged at front and sides by a flounce of white lace, the back forming a draped point which extends nearly to the extremity of the underskirt: starting from the sides of the *plastron*, draped scarf-ends of the spotted muslin are carried to the back, and are attached by a large group of bows and floating notched ends of *cerise* silk: the upper portion of *corsage* is trimmed by a shaped piece of spotted muslin edged by narrow white lace, and ornamented both at front and at back by bows of *cerise* ribbon: starting from beneath this trimming,

the centre of back is ornamented by folds of the muslin which are drawn together by loops of cerise ribbon just below the waist, from whence they are continued along the skirt and are attached to the large bows of silk already described: the sleeves form *fluted* puffs of amber silk edged by narrow white lace, and are surmounted by *papillon* bows of cerise ribbon. For front view see plate 3a.

MAISON KINGSBURY. Our first full-sized pattern for December last can easily be lengthened to the form of this Toilette.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of sea-green silk and of white muslin. The underskirt is of the silk, the lower portion is covered by flounces of white muslin headed by a band of rose-colored silk, edged at each side by a narrow frill of white lace. *Princesse Corsage* and upperskirt of the sea-green silk: the front is cut off at the *basque* level, and is edged by a white lace frill, above which are three bands of rose-colored silk, the upper band finished at each end by a group of bows. The sides of skirt form points, the back being caught up and fastened by loops and ends of rose-colored ribbon accompanied by roses: the back forms a train of silk, partially covered by a draped point composed of white muslin, which starts from the bows and flowers already described. The points are edged by bands of rose silk, the curved sides being finished by lace frills. At about half way from the waist are groups of roses which serve to slightly raise the skirt. Starting from under the *basque* is a small round draped *tablier* of white muslin, edged by a frill of lace. The *corsage* is high at back and on the shoulders, and open in front: it is ornamented by pointed *revers* of rose colored silk, with frills of lace, an upright frill of lace being carried along the edge of *corsage*: on the chest is a small *bouquet* of roses: the sleeves are of sea-green silk and are cut open and finished by *revers* of rose-silk; beneath the open spaces appear puffed undersleeves of white muslin edged by narrow lace. For back view see plate 3a.

This Costume is by M^{ME}. BREANT CASTEL.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress of light brown snow-flake, and silk of a darker brown: at the bottom of skirt is a rather broad flounce of the silk, arranged in groups of small *fluted* pleats, alternated by plain spaces: the skirt is of snow-flake, the front and back being composed of two distinct square-shaped pieces, the back rather the deepest: the side edges of front are slightly draped and are attached to those of the back, near the edges of which are rows of brown silk buttons: the back is crossed at a certain distance from the waist, by a draped band of the silk which supports a small *bouffante*, the lower portion of skirt is also slightly *bouffante*: both back and front are edged by square-shaped loops headed by three narrow bands of brown silk, and partially

covering the silk flounce already described: the front of skirt is partially covered by two pointed *tabliers*, the point of the lower one falling a little to the left and that of the upper one a little to the right of the centre of front; these *tabliers* are each edged by brown fringe headed by three bands of brown silk. *Corsage Quirasse* of snow-flake: the central portion of front forms a *gilet* of brown silk arranged in pleats, and the centre of back from the waist to the extremity of *basque* is of similar silk also forming pleats. The top is finished by a collar edged by bands of brown silk, and in front are loops of the silk: the sleeves are ornamented at wrists by double *fluted* frills of the silk, above which are several bands arranged obliquely. Chapeau of straw trimmed by brown silk and by a white ostrich feather and some dark foliage. For front view see plate 4a.

Any *Quirasse Corsage* pattern may be used for this dress body, by replacing the centres of front and back by very narrow pleatings.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—*Princesse* Dress of pale lavender cashmere and of silk of a deeper shade of lavender. The bottom of skirt is trimmed by a *fluted* flounce of the silk, surmounted by a flounce of cashmere arranged in a succession of small hollow pleats alternated by plain spaces, and having an upright heading. The Costume is principally composed of the cashmere, the sides of skirt forming fixed folds: the back is of the silk, and is arranged in three large pleats flanked by small folds and surmounted by large bows and short ends, starting from which, a piece of silk forms fixed pleats accompanied by the small folds and extending to about half-way from the bottom of the skirt. The front is slightly draped, and is enclosed by *revers* of the silk edged by buttons and starting from below the waist, from whence they widen out to the extremity of skirt; the central portions of upper half of *corsage* both at back and front are of the silk, which forms points, and the sleeves are of the same material, and are finished at wrists by bands of cashmere and by small bows and ends of silk. Chapeau of pale lavender silk, with trimmings of bright blue. For front view see plate 4a.

A little alteration will enable the *Margherita Tunique*, given with our April Number, to be used for this dress.

This Costume and the preceding one are from the MAGAZINE DU PRINTEMPS.

COSTUME FOR A LITTLE GIRL.

Fig. 3.—*Princesse* Dress and Pelerine en suite of a fancy checked woollen material in very pale maize color. The lower half of the skirt front is arranged in draped folds, and the back forms narrow breadths divided by large cordings; the bottom is trimmed by a narrow *fluted* frill headed by a band of black velvet; the backs of sleeves are trimmed from the elbow to the wrists by *papillon* bows of black velvet: the front of the dress closes by buttons: the Pelerine is trimmed by bands of black velvet; it is fastened at front by a knot of the

velvet (see front view on plate 4a), at the back are two pointed ends finished by tassels and ornamented by rather broader bands of velvet. Soft-crowned hat, of pale maize silk with *cerise* trimming.

M^DM^E. COUTOT. *We give the full-sized pattern of this child's Robe.*

PLATE THE FIFTH.

No. 1. CHAPEAU of white straw having the brim bound by black velvet and edged by a narrow frill of white muslin. At the front of crown is a large bouquet of white daisies, and at right side, near the back is a puff of white silk: the back of brim is crossed by a twisted band of similar silk, which also forms *brides*. MADAME ANDRÉE.

No. 2. CHAPEAU of white chip, trimmed by bows and draped bands of pale yellow silk, which also forms the strings. At left side, (near the front,) is a spray of small scarlet flowers with foliage, starting from which a pale yellow ostrich feather is carried to the back. The inside of front is finished by a frill of white lace. MADAME BONDY.

No. 3. Garden HAT of white straw: the brim is *fluted*, and the crown is encircled by a garland of leaves: on the top is a star-shaped ornament of straw. MADAME CAROLINE COUTOT, *Avenue de l'Opera*.

No. 4. Morning CAP of white opaque muslin and narrow lace: the crown forms a puff of muslin, and is edged by a frill of lace, above which is a band of lace insertion edged by narrow lace frills and bands of blue silk. At the back is a puffed bow of muslin, with lappets. MAISON CAPRICE.

No. 5. High crowned HAT of bluish green silk, with narrow black stripes: the silk is slightly puffed, and at right side of front near the top of crown, is a spray of *Marguerites* with leaves. The brim is narrow, and is turned up and covered by black silk, which also forms at back a loop with bows and short ends. M^DM^E. COUTOT.

No. 6. Leghorn HAT having the left side of brim turned up: the crown is surrounded by bows of black ribbon, and is partially covered by a long white ostrich feather which starts from a spray of lilac at front of crown. At the back are lappets of white *tulle*. M^DM^{ES} BRIS ET GÉOFRIN.

No. 7. BONNET of dark brown straw, having a *fluted* curtain headed by a broad cut *râche* of cream-colored silk: the front and sides of crown are trimmed by a draped band of similar silk which forms a puffing at top and terminates in lappets. At left side of crown is a spray of green leaves. MADAME COUTOT.

No. 8. CAP of white muslin and lace: the crown forms a puff of the muslin and is finished by a rather broad frill of lace headed by a twisted band of bright blue silk: at back are spiral folds of lace accompanied by bows and ends of silk. MAISON LESIRE.

No. 9. CHAPEAU of white chip trimmed by bows and bands of pale yellow ribbon: the back of brim is turned up and forms a sort of curtain lined by a puffing of the silk. At left side of crown are some white and scarlet flowers with foliage; strings of the yellow ribbon. MADAME PERCHERON.

No. 10. HAT of black straw; the brim is slightly turned up, and is lined by bright brown silk and bound with black velvet; the crown, which is high, is encircled by bands of the brown silk similarly bound at upper sides by the black velvet, and forming at left side a group of large bows, starting from which a white ostrich feather is carried across the top of the crown; at right side is a second and similar feather. MADAME COUTOT.

No. 11. CHAPEAU of grey straw, having the brim edged by a *fluting* of white muslin. The crown is encircled by a broad draped and twisted band of bright

blue silk which forms loops at the back: the front portion of crown is covered by full-blown roses of different colors. MADAME COUTOT.

No. 12. CAP composed of white opaque muslin and lace: the crown forms a puff, and is edged by a frill of rather broad lace above which is a twisted band of light Havannah silk, which forms at back a loop and some bows, in front is a spray of small white flowers. MAISON CAPRICE.

ALICE LITTON.

CHAPTER II.

Fifteen Years! Almost an eternity to look forward to, but a mere matter of time to view backwards, important only for the inevitable changes the years have wrought.

Let us see what changes have come to Hillborough, where we left the child Alice at seven years old. First upon the door of the High Street offices, there is a new name, and in the hill-side church-yard, a larger grave lies beside the child Maud's, and on the headstone is the name of Frank Litton.

Then in the wide chambers where Maud and Alice played, in the goodly garden where they rambled, while Mrs. Litton worked or walked, strange children romp while *their* elders look on.

It will be seen therefore, that we must go farther than Hillborough to seek Mrs. Litton and her adopted daughter.

In a quiet S. W. square, dark and shaded with melancholy-looking trees, one house was distinguished by the beauty of the flowers displayed in front. At the drawing-room windows too, were seen cages with sweetly-singing birds, and in the long summer mornings passers-by might hear the clear voice of a young girl reading by an open casement. If, attracted by the voice, the passers-by looked up, they saw a white-haired woman, prematurely aged, seated in an arm chair with closed eyes, while at her right hand sat a young lady of twenty-two. The passers-by might think it a pretty picture, and, being only passers-by, go on and forget it, but to us, readers, the group has an interest, for the figures were Mrs. Litton and Alice.

The severe illness which followed her husband's death left fearful traces behind, for Mrs. Litton rose from her sick bed, aged, white-haired and *blind*, a mere wreck or shadow of her former self.

The years that marred her, however, dealt bounteously with Alice, who now more than realised the fairest promise of her childhood. Graceful, accomplished, and amiable, she was

loved by every one in the circle in which she moved. It was a narrow one, owing to Mrs. Litton's health, and also to their straitened circumstances, for the late solicitor left a very modest competence for his widow. The loss of her sight, moreover, rendered her unfit for gay society, and also unable to dispense, except for the shortest time, with Alice's presence.

One thing, however, she insisted upon, that Alice should take daily for herself two hours, for walking, visiting, study, or amusement. She spent this period herself usually asleep among her flowers, which were provided for her by a tried old friend; and without which she felt it would have been hard to endure life in the close London square.

The mid-day meal was ended, and Alice, having arranged Mrs. Litton for her customary nap, was leaving the room when that lady recalled her.

"Oh! Alice, will you take my watch to Gray's for a new glass?"

"Certainly, mother, where is it?"

"You will find it on my dressing-table, dear."

Alice closed the door, and having dressed herself for walking, went to Mrs. Litton's room for the watch. Placing it carefully in a small satchel, she left the house, and walking rapidly through the square, soon emerged into the main thoroughfare.

Now it happened, that Gray's was exactly in the opposite direction to that in which Alice wished to go, and as time was precious to her, she decided to go forward, and make the watch-glass her last business before returning home. She went quickly through the broad, busy, road, till she reached Piccadilly, where she knocked at the door of a handsome house. Being admitted, she went upstairs in a familiar way, and presently reached a large room on the second story, where a pretty little girl was engaged with books, slate, etc., in company with a quiet young woman, evidently a nursery governess.

"Oh! Miss Litton, I am so glad," she cried.

Miss Litton kissed the child, and the governess retired; then the piano was opened and the child seated.

Miss Litton was giving a music lesson.

A year before, poor Mrs. Granger had died. Alice attended her last moments, and promised to befriend her young sister about to be left alone in the world. Mrs. Litton would gladly have given her a home with Alice, but her slender income forbade the offer. Clara therefore was placed at a superior school as gover-

ness-teacher, and was considered to be in a fair way to earn her bread. But before her mother had been dead six months, Clara ran away from the school in company with a penniless young fellow, who had lived hitherto upon his expectations from an uncle. These expectations he forfeited for ever by his hasty marriage, for on the day he heard of it, the uncle made a will, bequeathing his property to another nephew, and died of apoplexy the next day.

Troubles came thick and fast upon the foolish pair, and at last Clara applied to her sister, begging her, however, to keep her help a secret from Mrs. Litton, whose displeasure she greatly feared.

Alice was too honourable to give in charity even to a sister, what was not her own, and she knew moreover that Mrs. Litton had little to spare. She therefore procured a music-pupil through the old friend before named, and the proceeds of her work she paid faithfully to her miserable sister.

So the reader sees what recreation Alice had in her daily two hours.

The lesson over, Alice descended to the drawing-room, to receive the remuneration for her services which became due for the second time that day. It was not much certainly, but poor Alice was light-hearted at receiving it, and hurried away from the handsome house to a narrow street in Knightsbridge.

There in a miserable room she found her sister, wretched, ill, and desponding. Her husband,—too much of a gentleman to do hard work, yet so little of a man as to suffer his wife to take her sister's earnings,—stood leaning doggedly against the window frame. He brightened up a little at the sight of Alice, and looked eagerly at the money that she took from the satchel. In doing so she accidentally dragged out a part of the gold chain which was attached to Mrs. Litton's watch. At the sight of the glittering thing, Charles Ferron's eyes glowed, and his cheek flushed.

"It is hardly safe, Miss Litton," he remarked, "to carry a watch about in that manner."

"I take great care of the satchel," she answered.

He said no more to Alice, but looked moodily out of the window. Presently he turned to his wife and said,

"Clara, I wish you would go and ask the landlady to lend me yesterday's *Telegraph*. I want to see what is doing at Liverpool."

Clara rose, looking pale and spiritless, and left the room.

"Ah me!" thought Alice Litton, "what a

change from the high-spirited girl who went only a few month ago to Belle Vue House."

She turned round to exchange a civil word with her surly brother-in-law, anxious to propitiate him if possible, for her sister's sake.

As she did so, a heavy blow fell upon her left temple, and a strange fire seemed to blaze before her eyes.

Quick as lightning a second blow followed, and her assailant hastily catching her senseless form, had barely time to place her again on the chair ere he heard his wife's voice. He snatched the watch and chain from the satchel, grasped the money which lay on the table, and darted from the room. He passed Clara on the stairs with a muttered remark that he had forgotten something and went quickly on.

Clara heard the house-door close behind him, and paused when he had passed her for a moment to recover her surprise.

Finally she returned to the room, where five minutes ago she had left her husband and sister.

She held the paper in her hand, and advanced towards Alice.

Her shrieks rang piercingly through the house, as she looked at her senseless sister.

"Oh! God forgive him;" she passionately cried, but no tear came into her eyes.

The old landlady, the only person left in the house, came in breathless and alarmed. She began to wring her hands and cry out, but Clara stopped her with an impatient gesture.

"Stay here," she said, "while I get a doctor."

But a doctor was not needed. The fresh air blowing in from the hastily-opened window, and plenty of cold water, brought poor Alice Litton to her senses again.

"Oh! what is it?" she cried piteously.

"Hush," was the imperative reply from Clara, "*you have fallen down, sister.*"

Their eyes met, and Alice was silent.

"Now rest here, sister, while I go to Mrs. Litton's to prepare her, otherwise she may be alarmed. I will take a cab there, and bring it back for you."

She looked steadily at Alice, who faltered.

"You will explain?"

"I will explain everything," was the firm reply.

What passed between Mrs. Litton and the wretched young wife in their brief interview was told to Alice afterwards, but no one else ever knew how Miss Litton lost her mother's watch.

Clara returned to her poor lodging with

money to pay all she owed, and brought her sister with her. Poor Mrs. Litton kissed and cried over her adopted daughter, but no mention was made of the wretched man who had passed from poor Clara's life for ever.

Only late that night, when Mrs. Litton had retired, carefully attended by her adopted child, Alice went to the room that had been hastily prepared for her sister. They talked a little of Clara's brief, unhappy married life, and finally of the terrible event of that day.

"Dismiss him from your mind, Clara," counselled her sister in conclusion.

"I will," was the firm answer. "I will pray God to forgive him, but I renounce him for ever."

Charles Ferron never crossed his wife's path again. Through what misery and degradation he passed, or if he repented, or if he were dead or living, she never heard. But from that terrible day she was an altered woman. She bravely took up the burden of life, and earned her bread independently, if sometimes hardly and wearily. Peace came to her in time, and content followed, but happiness never. The memory of her husband's crime had cast too black a shadow on her life, for any flower of joy to spring thereon.

When Mrs. Litton died, and Alice married, Clara went to her sister's house, where, quiet and helpful always, she took her part in the work-a-day household, and closed her eyes at last, looking on loving faces.

H. S.

THE THRUSH.

Call loudly from thy woodland shade,
Deep-hidden, speckled thrush;
Call clearly down the grassy glade,
And break the summer hush!

Call shrilly, let the sultry air
Thy loud clear notes prolong;
Sing strongly to the sunshine fair
Thy happy summer song.

Sing sweetly to the leafy trees
That bend their heads to hear;
Sing softly, so the summer breeze
Will waft thy music here.

Sing purely to the children small
Who pause amid their play,
To listen as thy clarion-call
Floats down the grassy way.

But let the melody that starts
From thy triumphant song,
Become to older, working hearts,
An anthem brave and strong.

Though they find sadness in thy strain,
Unheard by children free,
And though there be some notes of pain
In songs they learn from thee.

Yet loudly sing, oh! speckled thrush,
And let thy carol clear
Break through some idle spirit's hush,
Till it hath ears to hear.

Till it find words to frame a strain,
Sweet as thy summer song;
A note of cheer for hearts in pain,
An anthem brave and strong! H. S.

The Opera & Theatres.

HER MAJESTY'S. The return of Madame Etelka Gerster has been hailed with great satisfaction, and a wonderful ovation was given to this charming *prima donna*. Miss Minnie Hauk has also made her appearance as *Margherita* in *Faust*, greatly to the delight of her new English admirers.

COVENT GARDEN. Mesdames Albani and Adelina Patti continue to appear in their favorite characters. Signor Nicolini has also returned, making his first appearance in *La Traviata*. The other operas produced have been *Tannhauser*, *Il Trovatore*, *I Puritani*, and *Un Ballo in Maschera*.

HAYMARKET. The return of Mr. Sothorn, has been marked by the increased number of the audience at this favorite house. His appearance in *A Crushed Tragedian* is quite worthy of his former repute. He is admirably supported by the rest of the company.

LYCEUM. Mr. Henry Irving continues to delight crowded audiences by his wonderful representations of *Louis XI.*

VAUDEVILLE. *Our Boys* can never tire the public, but is it not possible that *Our Boys* may themselves become tired? Too little praise has been given to Miss Sophie Larkin's admirable acting, and also to the characteristic representation afforded by Miss Cicely Richards.

CRITERION. *Pink Dominoes* still holds its own here, and very deservedly too.

ASTLEY'S. Miss Virginia Blackwood has made a great hit with *Dolly Varden*, and has the strength of a powerful company to assist her.

ROYALTY. Nell Gwynne continues to please, with Miss Fowler in the principal character.

Answers to Correspondents.

* * * Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM.

* * * Correspondents who desire answers by post must enclose a stamped and addressed envelope.

In answer to numerous subscribers we beg to state that we do not supply any other full-sized patterns than those which are given with our Magazine, or are advertised in it. A list of our back numbers containing the various patterns which have been given during the past few months will always be found in our pages.

ALICIA. Your kind and appreciative remarks are very gratifying to us. We are glad to find that our efforts to please and accommodate our fair subscribers are so well received. We intend giving an entirely new skirt model in our July No. A new form of *Fichu* will be worn, and there are various forms of *Pelerine*, *Pelerine-Mantelet*, &c., of which you will see

ample illustration in our pages. We shall be glad at any time to hear from you.

NELLIE. You are quite right. The Parisian Tunique has been greatly admired, and we are not surprised that your friend, the bride, decided to have her travelling dress made from that pattern. Your description of the bridesmaids' dresses is very charming.

MYRA. No, certainly not, we are surprised at your credulity.

ELEANOR. The lines you enquire for, are from Tennyson's *Miller's Daughter*, and run as follows: (you have made a slight misquotation.)

*With further looking on.—The kiss
The woven arms seem but to be
Weak symbols of the settled bliss
The comfort, I have found in thee,
But that God bless thee dear, who wrought
Two spirits to one equal mind,
With blessings beyond hope or thought
With blessings which no words can find.*

M. C. We regret that we are not able to meet your wishes at present. Perhaps in a few months we may give an article of the kind.

IN THE HAVEN.

Over the river, I wait, I wait,
Watching for ever the golden gate:
Waiting to see thee, my first and best,
Enter therein to thy promised rest:
I know thou art coming, early and late,
Over the river, I wait, I wait.

Over the river, the river dark,
Thy nearer trembling steps I mark;
The song on my lips becomes a prayer,
And God Almighty He guards thee there:
And God Almighty He is so great,
That, fearless, for thee I wait, I wait.

Over the river, the river dim,
I catch the notes of thy feeble hymn;
A little while longer to wait thy turn,
And all heaven's melody thou shalt learn:
A little while longer I watch the gate,
A little while longer I wait, I wait.

Over the river, the river dread,
Till the mist of thy human life has fled,
Till thy human weakness drops from thee,
Till thy spirit-wings move strong and free,
Till thou soarest homeward to me, my mate,
Over the river, I wait, I wait.

L. E. X.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

JANUARY.—The Polonaise a Gilet, and a Watteau Corset for a Dinner Dress. Small Models of the Marquise Tvin Skirt.

FEBRUARY.—Abergeldie Cloak, (Ulster style,) and the Mercedes Corset for a Ball Dress.

MARCH.—The Queen Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

APRIL.—The Pelerine a Basque-Habit, and Elizabeth Basquine. Models of the Parisian Tunique.

MAY.—The Alexandra Pelisse a Gilet and the Princess Louise Tunique. Models of the new Princess Robe. Model showing how to enlarge the size of a pattern.

* * * Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelso Place, Kensington, London, W.



Fig. 1070

Fig. 1

Le Monde Élegant



July 1878

Plate 2

Le Monde Élegant



July, 1878

M. A. S.

Le Monde Élegant



July 1878



July 1878

Le Monde Élegant

Plate 5

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

Fig. 3.

THE VALLIERE ROBE.

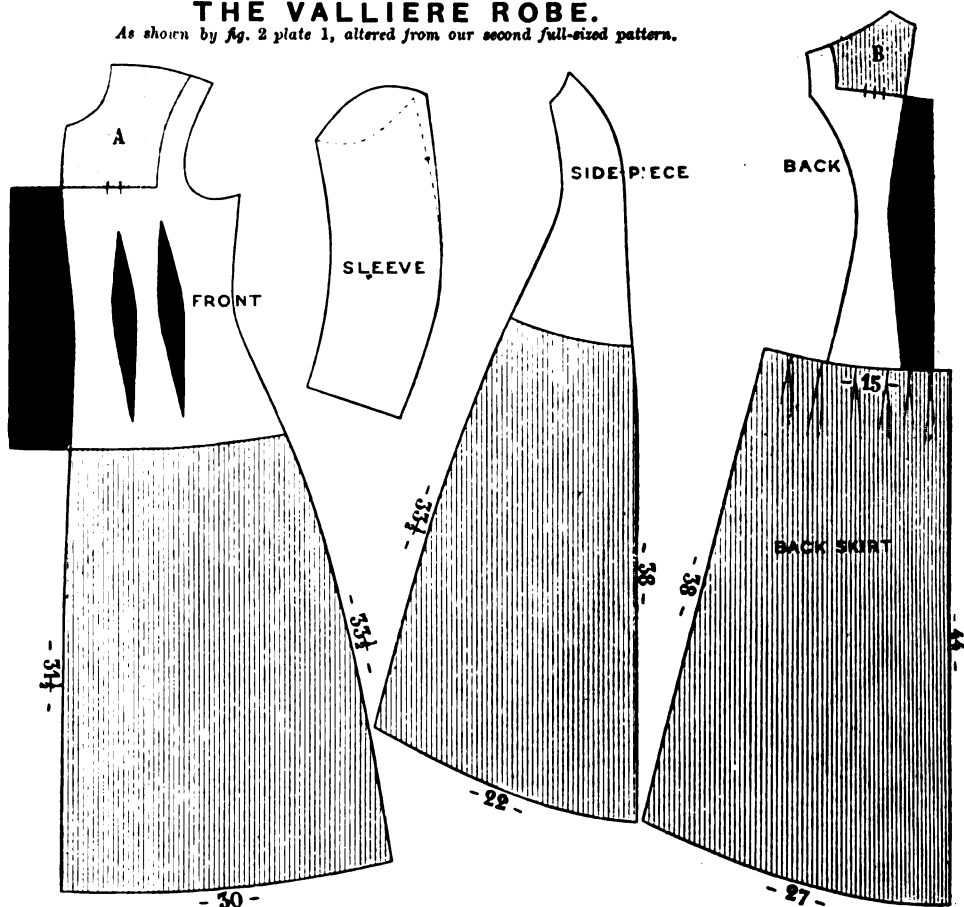
As shown by fig. 2 plate 1, altered from our second full-sized pattern.

THE SHADED PARTS ARE
TO BE ADDED.

The four accompanying Models show at a glance how to alter the Sophie Corsage) to form the Valliere Robe Princesse. As mentioned in our description of full-sized pattern, the Corsage must first be transformed into a *Cuirasse Corsage*, by joining in the small shoulder pieces of front and back marked A and B on the plate. The extra widths that have been allowed in the middles of front and back to form the pleats (here engraved black) must next cut off at the pricked lines on the paper pattern, and the two fishes or puffs must then be taken out in the front to define the figure.

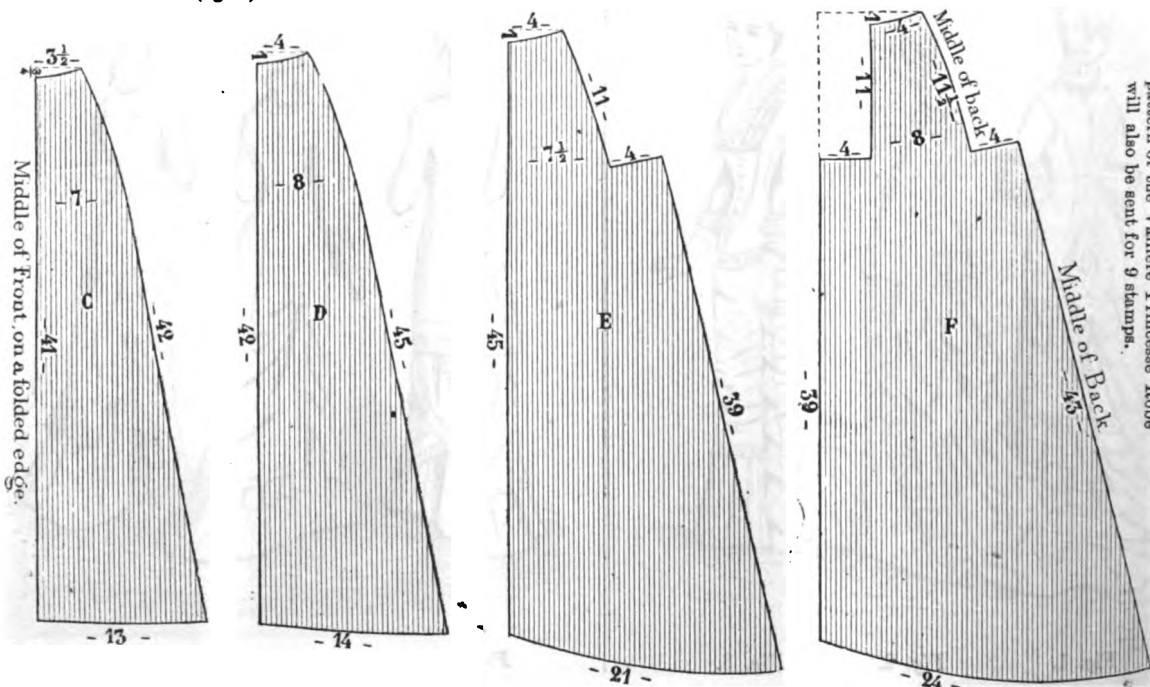
The quantities that the front and side piece will have to be lengthened, and the dimensions of the full back skirt are all marked on these models in inches with great exactness.

The back skirt has to be pleated or gathered to the bottom of back as shown on the coloured plate.



THE PARISIAN DEMI-TRAIN SKIRT FOR MORNING DRESS.

This demi Train skirt is of a very novel form: the fulness of the back breadths, instead of starting from the waist, only commences at about 11 inches below it, as shown on figs. E and F. These large pleats may be headed by a bow or by any ornament in harmony with the trimming of the dress. The Front Breadth C has a length at front of 41 inches and of 42 at the side. The width at top is $3\frac{1}{2}$ inches and it is hollowed out $\frac{1}{2}$ of an inch. Across the hips the width is 7, and at bottom 13 inches. The first and second side breadths (figs. D and E) and the back breadth (fig. F) are to be cut out to the sizes shown on the Models.



This skirt pattern may be had cut out to its full size, by enclosing 9 stamps to the Editor at J. Kelso Place, Kensington, London, W. The full-length pattern of the Valliere Princesse Robe will also be sent for 9 stamps.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 655.

JULY, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIAN FASHIONS.

Our colored plates for the present month are devoted to Costumes for the hot weather, for the sea-side, and for travelling, together with some very elegant evening and dinner toilettes.

Our fair subscribers will have remarked in our recent numbers, that we differed from the opinion of most of our contemporaries as to the revival of short skirts, and the reintroduction of waistbelts. The result has proved that our information on these points was as usual, perfectly correct. The short skirt has not been adopted by any of the leading *elegantes* either of London or Paris, nor does there seem the slightest probability that it will regain favor, so long as the present close-fitting styles of dress remain fashionable.

As to waistbelts, they are not suited to the long-waisted tight-fitting Princess Robes and *Cuirasses Corsages* of the present Fashion: the object of a waistbelt is to draw in or confine the fulness of a body or a skirt, as in the Ulster wrappers, and in the Travelling dress shown on our fourth plate. Where there is no fulness, and especially where the dress body is made to define the figure as perfectly as possible, a waistbelt is seen at a glance to be quite out of harmony.

Great efforts have doubtless been made by some of the principal Parisian Modistes to reintroduce these styles, but the result is another proof that no house, however eminent, can succeed in introducing changes which are not in accordance with the spirit of the age, or which are antagonistic to the universal laws of harmony in form.

The favourite styles of Dress *Corsages*, Tuniques, Polonaises, &c. are fully illustrated in our colored plates. *Gilets* and *Plastrons* are still fashionable. There is a tendency to form the *plastrons* of rows of long narrow pleatings. Sleeves are generally tight-fitting. For dinner costume the most fashionable sleeves only reach a little below the elbow, where they terminate in large fancy cuffs, with frillings of muslin or lace.

In the most fashionable dress skirts, the fulness of back breadths does not commence until about 12 to 18 inches below the waist: this novel style is capable of considerable development, and is as well suited for the moderate length of a Morning dress train, as it is for the full train of an Evening Toilette.

A very elegant *Robe Princesse*, made of black spotted tulle over black silk, is shown on our first plate: it would look well in any material. The skirt is of the latest style.

The various forms of *Pelerine-Mantelets* and *Fichu-Mantelets*, seem to be preferred for Summer wear to *Paletots* or *Pelisses*. The prettiest *Mantelets* are round, reaching a little below the waist, and defining the figure at the back: in front the ends may be knotted, or drawn together, or they may cross over and be carried to the back to form a *basque-habit*. The last is decidedly the newest style.

For Travelling Costume, long-skirted *Paletots* and *Pelisses* are considered more appropriate than the *Pelerine-Mantelets*.

A very novel style of body for a Travelling dress, is shown on our fourth plate: it is called the *Sophie*, and has a yoke or plain shoulder piece, the middle portions of back and front being pleated or fulled. For this style of *Corsage* a waistbelt is of course necessary.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for seams, are already given to these Patterns.

FIRST PATTERN.

Our first full-sized pattern, all the pieces of which are marked by one round hole, is the PRINCESS MARGARET FICHU, with *habit-basques* at back: the accompanying sketches show the back and front views.



This is a very novel and elegant style for a young lady, and is likely to be in great favor. The back is cut to define the figure, and is drawn in at the waist, by a tape underneath, with a large bow and ends of black ribbon: the fronts cross over on the chest, and are carried to the back of waist, where they are prolonged to form the fashionable *habit-basques*. The most appropriate material is black cashmere trimmed with silk pipings and black lace, or it might be

made *en suite* with a dress of any light Summer material. It would look very pretty *en suite* with a dress of *Oryandie* or French muslin and trimmed with white lace.

The pattern consists of three pieces, back, front and *basques*: the shoulder seam is marked by two small cuts near the neck, both at back and front. The seam under the arm (at waist level) is marked by one cut in the front and one in the *basque*.

The *basques* of this *Fichu* should be made to fasten at back by hooks and eyes.

SECOND PATTERN.

Our second pattern is the *SOPHIE CORSAGE*, for a Travelling Dress, as shown on the third figure of plate 4: it is made with a yoke or plain shoulder piece, below which the centre portions of back and front are fulled or pleated. This pattern consists of six pieces, viz.:—front, yoke or shoulder piece of front, sidepiece, back, yoke and shoulder piece of back, and sleeve. Two small cuts show how the front and its shoulder piece are joined, and three small cuts show the way in which the back and its yoke or shoulder piece are joined together. N. B. The pricked lines on the front and back have nothing to do with the *Sophie Corsette*.

A very elegant *Corsage Cuirasse* may be obtained from this pattern, by using the pricked lines for the front edge and the middle of back, gumming or pinning in the shoulder pieces of front and back, and taking out the puffs or fishes marked by pricking at front of waist. This *Cuirasse Corsette* may be itself lengthened to form the elegant *Valliere Robe Princesse*, which is shown on fig. 2 of plate 1.

To form this Robe, lengthen the front edge $31\frac{1}{2}$ inches, and the seam under the arm $33\frac{1}{2}$ inches, make the width at bottom of front 30 inches and the bottom of sidepiece 23 inches, and lengthen the side-seam of sidepiece 38 inches. The back itself will not require lengthening, but a full back skirt must be added. This back skirt must be 15 inches wide at top, and 27 at bottom, the length in the middle of back must be 44 inches, and the side length must be 38 inches.

The models at the upper part of our seventh plate, show at a glance the exact alteration required to obtain both the *Cuirasse Corsette*, and the *Valliere Robe*.

Ladies who wish to save themselves the trouble of altering and lengthening this pattern, can obtain it cut out full size by enclosing 9 stamps to the Editor at 1, Kelso Place, Kensington, London, W.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

Description Of the Plates of Costumes.

PLATE THE FIRST.

PROMENADE COSTUME.

Fig. 1.—Dress of pale grey *foulard*, and of blue *foulard*, of a rather deeper shade: the front of skirt is of the deeper *foulard* arranged in pleats, widening out to within a certain distance from the bottom, which is finished by three flounces, two are of the light color and form detached *fluted* pleats, and the third and central flounce is of the darker shade and is arranged in small pleatings; the sides of skirt are trimmed at bottom by two flounces of the

pale and two of the deeper *foulard* arranged alternately, the blue flounces in narrow quilings; the sides and back of skirt are of the grey; the sides form fixed folds starting from the edges of front portion, the back is *bouffante* and is without trimming; at left side is a fancy pocket pleated by small *eventails* of the blue *foulard*. *Corsage Cuirasse* of grey *foulard*, the back is slightly open *en cœur* and is finished by a *revers* and collar, the open part being filled in by the blue *foulard*, fastened by buttons: the front closes by buttons and forms small flat pleats of the blue *foulard*, these start from the collar, and widen out to meet those at front of skirt already named: near the edge of *cuirasse* and of collar, is a *rouleau* of the blue *foulard*; on the chest is a bow of the same color: the centre of back, from the waist to the extremity of *cuirasse*, is of the blue *foulard*, and is arranged in narrow pleats commencing in a point at waist and widening out to the bottom of *basque*, see back view on plate 1a. The sleeves have cuffs edged by narrow *fluted* frills of the blue *foulard*, and which are carried up the back of each cuff, accompanied by two buttons: on each sleeve is a *papillon* bow. At left side of *Cuirasse*, is a pocket finished like that on the skirt already described. Hat of fine white straw, trimmed by black velvet ribbon, and by a grey or a pale blue cock's feather. For back view see plate 1a. MULLER GILBERT.

The pattern of this *Corsage* may be easily obtained from our second full-sized pattern, by altering it as directed in the "Descriptions:" a collar similar to that of a Gentleman's coat will of course have to be added.

COSTUME FOR HOME.

Fig. 2.—*Princesse* Dress of black spotted grenadine over black silk. The entire front is closed by buttons, the skirt is slightly draped, and the bottom is trimmed by two black lace flounces each headed by a *biais* band piped with black silk, the upper flounce having above the band a narrow upright frill of black lace: the back is cut off at a certain distance from the waist, and to it is sewn the fulness of skirt, which is also gathered in near the bottom and is crossed at this point and at the junction, by frills of lace and *ruches* of silk: the bottom is edged by a rather broad flounce edged by a narrow frill of black silk, and headed by two *bouillonnées*, above which is a fancy heading formed of fan-shaped pieces of silk overlapping each other and edged by a narrow frill. The full portion of back of skirt is enclosed by pointed *revers* edged by *biais* bands with the silk pipings. At the left side is a pocket-hole edged by a narrow lace frill, and surmounted by a *papillon* bow. The silk under dress forms an open square both at back and front, the grenadine *corsage* is high, and is finished at the neck by a thick *ruche* of lace. The sleeves are of grenadine only, and are trimmed at wrists by similar *ruches*. For front view see plate 1a.

This elegant *Robe Princesse*, may be cut from our second full-sized pattern, by following the indications laid in our description of patterns.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of white muslin with lilac spots. The bottom of underskirt is trimmed by three flounces, the central one, which is pleated, is of the lilac silk: the front of upper-skirt forms a *plastron*, rounded and slightly draped at bottom which is festooned: the *plastron* is ornamented by *papillon* bows of lilac ribbon; and to it are attached the side portions of skirt, which form points, and are caught up en *draperie*, the back being *bouffante*, (see back view on plate 7a.) At sides are loops and ends of lilac ribbon, and the front and sides of skirt are edged by a flounce of white lace headed by a *rouleau* of lilac silk. The central portions of front and back of *corsage* are open at top, and slightly shorter than the side portions, and are edged by narrow lace with a band of lilac silk; the top is edged by a *fluted* frill of lace. The front of *corsage* is trimmed by a row of *papillon* bows of lilac ribbon; the sleeves are gathered both at armholes and wrists where they have double frills of lace which are carried up at backs of wrists. Chapeau of white chip trimmed by lilac ribbon.

This Costume and the preceding one are from MADAME SIMON, Rue des Petits Champs.

This *Corsage* may be cut from our second full-sized pattern for March last.

PLATE THE SECOND.

YOUNG LADY'S COSTUME.

Fig. 1.—Blouse of a blue checked woollen material: the body and skirt are of the *Princesse* form, the skirt is cut off about half-way from the bottom and is finished by a broad *fluted* flounce, this flounce is headed by a draped scarf which is knotted at the back where it forms a rather short end: the centre or *gilet* portion of front is arranged in folds, the front closing by buttons, and above the folds, is a plain square piece, from the side edges of which starts a rather large collar: at front of neck is a bow, and the waist is encircled by a band of the same material. The sleeves have at wrists frills headed by bands, each finished by two buttons. Broad-brimmed Leghorn Hat, trimmed by a wreath accompanied by blue ribbon. For back view see plate 2a. MULLER GILBERT.

PROMENADE OR SEASIDE COSTUME.

Fig. 2.—This Costume consists of an underskirt and *Princesse* Tunique of pale maize-colored Foulard. The back of underskirt forms a train, and is divided into sections by perpendicular groups of pleats of brown silk: the front portion of skirt is similarly divided at bottom which is also trimmed by a flounce of the brown silk. The front of *Tunique* skirt is hollowed out as far as the *basque* level, and is filled in by a draped *tablier* having at bottom two white lace flounces; the sides of front form points, extending slightly below the *tablier* and bound by brown silk, the bottom edge of *basque* is bound by similar silk accompanied by white lace flounces. The back of skirt is drawn in at a certain distance from the waist,

so as to be slightly *bouffante*: the front of *corsage* forms a *gilet* extending to the chest and covered by a network of bands of the silk crossing each other and forming a point finished by a group of loops. The upper portion of *corsage* forms a slightly open square, edged by a band of brown silk, and finished by an upright frill of white lace: the sleeves are terminated at wrists by fixed pleated frills composed of silk and *foulard* and headed by narrow bands and bows. Chapeau of maize silk with scarlet flowers. See back view, plate 2a. VILLE DE PARIS.

The *Polonaise à Gilet*, given full-sized with our last January Number, may be used for this *Tunique*, by shortening the *gilet* at bottom, and adding on tabs to the sides of front so as to cover the *gilet* at neck.

COSTUME FOR THE SEA-SIDE.

Fig. 3.—Dress of grey speckled *foulard* and of plain *foulard* of the same color or of white. At the bottom of skirt is a thickly pleated flounce of the plain *foulard*, partially covered by a piece of spotted *foulard* cut into vandykes: the centre of the entire front is of plain *foulard*, arranged in small flat folds and crossed at intervals (from right to left) by pointed tabs which button at left side: the remainder of the dress including the upper part of *corsage*, is of the spotted *foulard*, the back of skirt forms a round *pièce bouffante* continued from the back and side-piece of *corsage*; the edge of this piece is cut into small vandykes, which partially cover a narrow pleated frill of plain *foulard*. at left side is a fancy pocket finished by a frill and loops of the plain material. From the back a little below the waist starts the train portion of skirt, which is without trimming and is partially covered by the round piece just described. The sleeves have deep cuffs headed by vandyked bands with pleated frills of plain *foulard*. Tuscan Hat, having the back of brim turned up; the Hat is trimmed by green gauze which forms a puffing at back and terminates a broad lappet or veil. For back view see plate 2a. MAISON CAVALLY, Boulevard des Capucines. Any *Princesse* Robe pattern may be used for this dress, by cutting the left side of front narrower, and leaving only the pointed tabs on the right hand side of front.

PLATE THE THIRD.

DINNER OR EVENING COSTUME.

Fig. 1.—Dress à deux jupes of dove-colored silk, with *revers*, flounces, &c. of violet silk. The front of underskirt is trimmed at bottom by three flounces of the dove colored silk, the lower flounce partially covered by short ends of violet silk: above the flounce is a draped *tablier* edged by a flounce of white lace: the whole of front is enclosed by *revers* of violet silk graduated in width and edged by buttons: the back of skirt is trimmed by flounces of dove-colored and of violet silk, arranged alternately: the *corsage* and upperskirt form a *Princesse* *Tunique*: the skirt is edged by a white lace flounce, headed by a *biais* band; the back is

drawn together and fastened à bouffant, (see back view on plate 3a). The central part of front of *corsage* forms a short Plastron of violet silk, open *en cœur* on the chest, and continuing across the shoulders and round the back of neck, edged by a frill of white lace and closing by buttons. The sleeves extend only just below the elbows, and are finished by double frills of white lace, above which are cuffs of violet silk edged by lace and flanked by buttons. For back view see plate 3a.

MADAME BREANT CASTEL.

BALL COSTUME.

Fig. 2.—Dress of rose-colored silk with white muslin and lace. The foundation is of rose-colored silk. The front of skirt is trimmed at bottom by a group of *fluted* folds having at each side several narrow flounces of white lace, the remaining portion of front of skirt is covered by two round draped *tabliers* of white muslin, each edged by a lace flounce. At sides are perpendicular groups of pleats of rose-colored silk, starting from near the waist, and widening out to the bottom of skirt, and at the outer edge of each group of folds, are small pleatings of muslin arranged in spiral folds, and edged by narrow lace. The upper portion of back forms a *bouffant* of white muslin, and the other half, a train of rose colored silk without trimming. *Corsage Ouirasse* of the silk: the upper portion describes an open square in front, while the back is rounded: (see back view on plate 3a.) the central part of front forms a short pleated *gilet* headed by white lace, the portions forming sides and back are edged by similar lace, and at the back is a group of bows: the sleeves are composed of overlapping tabs edged by lace. For back view see plate 3a. MDAME CAVALLY.

The second full-sized pattern for January last, gives an idea of the form of this *Corsage*, except that the opening at back must be gradually rounded off instead of forming a square.

DINNER OR EVENING COSTUME.

Fig. 3.—This Dress is composed of two shades of blue silk, one bright and the other pale. The bottom of skirt is finished at front and at sides by a very broad *fluted* flounce headed by a band of light silk with blue embroidery: above the flounce the front is slightly draped. The back is without trimming, and forms a train, and at each side is a series of horizontal folds of the pale silk, extending from the waist to the top of the flounce already described, and of graduated width; these folds are enclosed by spiral folds of the light silk lined by the bright blue. *Corsage Ouirasse* edged by a band of light silk with the blue embroidery: the upper part forms a narrow open square: the front is partially covered by a *plastron* of the light silk, which, at top, extends the width of the square opening, and is graduated to form a point near the extremity of *cuirasse*: the *plastron* is finished near its edges by *rouleaux* of deep blue silk, and in the centre are buttons of the same color: the sides of neck are finished by the light embroidered bands, and by upright frills of white muslin,

and these are carried round the back of neck: the sleeves extend a little distance below the elbows, they are cut open towards the backs of arms. For back view see plate 3a.

MAGAZIN DES ELEGANTES.

The Marquise pattern of train skirt for Evening Dress, will be sent post free, on receipt of 9 stamps to the Editor, addressed to him at 1, Kelso Place, Kensington, London, W.

PLATE THE FOURTH.

TRAVELLING COSTUME.

Fig. 1.—Dress à deux jupes and Paletot *en suite* of a thin twilled woollen material in light brown. The underskirt forms a slight train and at the sides are groups of pleats: the upper skirt is caught up at sides, the front forming a draped *tablier*, the back is *bouffante* and slightly overlaps the sides of *tablier* which is edged by a pleated frill headed by a band of silk of a rather darker brown. The Paletot slightly defines the figure both at back and front; it is double-breasted, crossing from left to right and fastening by buttons: the bottom is trimmed by a quilling headed by a band of silk, a band and narrower quilling being continued along the front opening: the neck is finished by a collar and *revers* of the silk, edged by a narrow quilling; in back breadths are long pockets finished by narrow scalloped pieces of silk, the sleeves have deep cuffs headed by silk bands with narrow quilings, and on each cuff are three buttons. Brown straw Hat having the brim turned up and covered by black velvet; near the front is a blue feather. For back view see plate 4a.

This *Pelisse* may be cut from our first full-sized pattern for April last, by lengthening the skirt, and making it the same depth all round. The fronts must of course be made to cross over, and the collar must be of the coat shape.

MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 2.—Skirt and *Princesse* Polonaise of olive snow-flake and of silk of the same color, but darker in shade. The underskirt is trimmed at bottom by a flounce of the silk arranged in narrow thick pleats and surmounted by a second flounce composed of alternate flat folds of snow-flake and of silk. The Polonaise skirt is cut up at sides, the back forming a square piece caught up and fastened at left side by a *papillon* bow of silk placed at a certain distance below the waist, the right side being



caught up to form overlapping folds accompanied by a fringed end: the front portion of skirt forms a draped *tablier* and is ornamented in the centre by a group of pleats of the silk, graduated in width and extending to the chest, flanked by small steel buttons. The *corsage* is trimmed by bands of silk, which meet on the chest and are carried across the shoulders and round the neck, graduating in width from the front. The neck (which is slightly open) is en-

circled by a pointed collar of silk with a bow in front. On the chest is a bow, and the sleeves are finished at wrists by double quillings of silk, above which are perpendicular bands pointed and fixed by steel buttons. At right side of skirt is a fancy pocket finished by buttons and loops of silk. Chapeau of black chip trimmed by ribbon of the same color, and by scarlet flowers. For back view see plate 4a.

TRAVELLING COSTUME.

Fig. 3.—*Dress à deux jupes* and *Sophie Corsage en suite* of a thin checked woollen material in pale lavender. The front of underskirt is trimmed at bottom by two pleated flounces. The back is without trimming and forms a slight train. The upperskirt is caught up near the back which is *bouffante*, the front forming a draped *tablier* edged by a quilling. At right side is a fancy pocket, ornamented by two pointed tabs fastened by buttons. The upper portion of *corsage* forms, both at back and front, a plain square-shaped yoke or shoulder piece, starting from which, the front and back are arranged in pleats while the sides are plain: the *corsage* is fastened in at waist by a band of the same material: the neck is finished by a very narrow frill with a bow in front. The sleeves have rather deep cuffs edged by bands. Hat of dark brown straw with curled brim; the hat is trimmed by a draped band of white gauze which forms at the back a puff and a long lappet or veil. Small green wing feather near the front. For back view see plate 4a.

We give the full-sized pattern of this novel form of *corsage*.

These Costumes are from the MAISON MULLER GILBERT, Rue de la Paix.

PLATE THE FIFTH.

No. 1. HAT of grey straw, having the brim edged by a narrow quilling. The crown is encircled by a drapery of bluish green silk and at left side is a black ostrich feather. *Brides* of green silk. MME. BONDY.

No. 2. CHAPEAU of straw-colored silk and of foliage; the silk forms a puffed crown and is surrounded by the foliage which is intermixed with small yellow flowers, and partially covers the right side of crown. MESDAMES BRIE ET GEOFFRIN.

No. 3. Travelling HAT of dark brown straw; the brim is turned up and is bound by black velvet, and at left side of crown, near the back, are two rosettes formed of cut ends of black ribbon: from under the crown start loops and floating ends of ribbon. MADAME ANDRÉE.

No. 4. Morning CAP of white opaque muslin and lace, and pink silk: the crown forms a puff of muslin, and is edged at front and sides by a double frill of lace headed by a draped band of pink silk; at left side, near the back, is a puffed rosette accompanied by three loops, and at back is a frill of lace. MAISON CAPRICE.

No. 5. CAPOTE of rose-colored silk. At front and sides of crown are rounded overlapping tabs of the silk edged by narrow white lace, and headed at left side by a draped band of pale maize silk: this band is met by a rose-colored ostrich feather which starts from bows of rose and of amber ribbon at right side, and is accompanied by a small amber feather: a narrow band of amber silk is carried along the right side to the back, where it forms the heading of a white lace curtain. Strings of amber silk. MADAME BOIREAU.

No. 6. BONNET of straw and of black and pale yellow silk; the brim is edged by a quilling of pale yellow silk, and at a little distance from it, is a band of black silk, the top and sides are trimmed by a thick garland of small scarlet flowers and foliage, at the back of which are loops of amber silk: strings of similar silk. BRIE ET GEOFFRIN.

No. 7. Travelling HAT of light brown straw, and of bluish green silk: the brim is of straw, and the crown forms a puff of the silk and is encircled by a broad twisted band of silk; near the front is a wing feather with an *aigrette*. MADAME BONDY.

No. 8. HABIT-SHIRT to be worn with an open *corsage*: the neck is finished by a linen collar, edged by a frill of narrow lace with an embroidered heading: from under the collar start *revers* which are similarly edged, these meet on the chest, from which point to the waist, the front is arranged in small tucks; the sleeves (of the opaque muslin) are gathered at wrists and have fancy open cuffs of linen headed by pointed pieces, which with the cuffs, are finished by the narrow lace frills and embroidery. MAISON LESTER.

No. 9. CHAPEAU of straw, having the brim bound by brown silk and finished by a very narrow quilling: the crown is enclosed by a folded band of brown silk, forming at back a draped knot which passes under the brim and is terminated by a short end. At back is a brown ostrich feather, and a wing feather, and at right side is a white *aigrette*. BRIE ET GEOFFRIN.

No. 10. Straw Hat, having near the brim a band of black silk: the crown and the left side are partially covered by a mass of foliage accompanied by a rosette of black ribbon and forming a trail at the back.

No. 11. HAT of grey straw, having the brim lined by pale yellow silk; the crown is encircled by a draped band of the silk, forming at back a puff and floating end; at left side is a puff from which starts a pale yellow ostrich feather. MADAME ANDRÉE.

No. 12. Morning CAP of white muslin lace and blue ribbon; the crown is traversed by a narrow band of insertion, and is enclosed by a double frill of lace headed by a band of ribbon which also forms two loops at each side of front and terminates at back in bows and ends which partly cover a short lappet of lace. MAISON CAPRICE.

SOCIAL SKETCHES.

II. THE ENGAGED YOUNG LADY.

I first met Etta Barton in the summer of 1868. I was paying a long visit to my maiden aunt Esther, who resided at Claythorpe, Herefordshire. Claythorpe was a country town, and like most of its class, was not famed for the reticence of its inhabitants where the affairs of their neighbours were concerned.

It happened therefore that on a previous visit to Claythorpe, I had heard from more sources than one of the name and fame of Etta Barton, then absent in London. She was good-looking, clever, and amiable, in some sort an heiress, having several hundreds a year at her own disposal, and "great expectations" from divers uncles, aunts and cousins.

She was well-liked and popular—but—ah! there came the blemish,—had been engaged more than once or twice. I heard this fact commented upon often, and my aunt, who was wont to grow very discursive on the subject,

avowed that Etta Barton's changefulness would cause her—in the words of an homely proverb—"to walk the wood and take a crooked stick at last." My aunt was too forcible a character to be argued with, but before I knew Etta personally, I often tried to find excuses for her when the unpopular phase of her conduct was animadverted upon in our circle.

In 1868 as I said before, I met the lady of whom I had heard so much.

Our introduction took place at a picnic, and was performed by the Rev. Walter Ruyton, curate of St. Jude's, Claythorpe, and an old friend of our mutual relatives. The ceremony was performed with some awkwardness, I must confess, and the stammering speech and blushing face of the curate had by no means an imposing effect, but Etta speedily put us at ease, by saying,

"Thank you, Mr. Ruyton, I have heard so much of Miss Brown, that I seem almost to know her."

She then held out a pretty hand, and took mine with cordial pressure. In so doing, she turned her back completely upon the blushing curate, who, finding himself at a discount, walked away.

Among the picnic guests that day, was Captain Rivers, a very dashing man indeed, to whom Etta Barton was engaged. She introduced him to me during the afternoon, and in my new-born interest for her, I strove to gauge the character of the gentleman, who seemed likely to win my new friend.

My efforts were singularly unproductive. Beyond a good deal of haw-haw expression, wishy-washy sentiment, and a faint suspicion of billiards, I could glean nothing of Captain Rivers's character.

The picnic was followed by a ball at the house of the giver of the sylvan feast. Etta danced frequently with her *fiancé*, and with great spirit. During the evening she came to me, and said, confidentially,

"What do you think of Captain Rivers, Miss Brown?"

I was taken by surprise, but she saved me the necessity of an answer, by continuing,

"You see, I like the idea of a wandering life. I think I shall make a good soldier's wife. I worship the fife and drum." She shook back her sunny curls, and beat a mimic tattoo on her fan. Before I could reply to her saucy debonair speech, she was claimed for the waltz just forming, by her devoted soldier.

A month passed away, during which I saw a good deal of Etta Barton, and grew to like

her. Captain Rivers returned to Chatham, and life flowed quietly along in the quaint country town, but before long I was aware of a change in my friend. I refrained from questioning her, but I had my suspicions, and therefore felt no surprise, when one morning she told me confidentially that her engagement with Captain Rivers was at an end.

"I have long felt," she said, "that we were not suited to each other. So the matter ended between us, but my aunt poured forth fresh tirades on the subject, as seemed but natural.

Claythorpe, though a small town, had two parishes, St. Jude's and St. Augustine's. St. Jude's, whereof Mr. Ruyton was curate, and whose rector was antiquated and infirm, was the poor parish. St. Augustine was a select and wealthy community, cared for by a young and handsome rector, and two curates.

During the season of Etta's engagement to Captain Rivers, a new curate had entered the parish of St. Augustine. He was tall, handsome, severe and ritualistic. My aunt and I attended St. Jude's, and I was surprised to find how many gay bonnets withdrew their spots of colors from its long dark aisles, soon after the advent of Mr. Hammersley, the curate of St. Augustine's. Among others, Etta Barton's receded, and for a short period, my aunt being unwell, I saw nothing of my friend.

One August morning however, being at leisure, I sallied forth to call upon Etta. On reaching the house I was shown into the drawing room, where I found my friend, arduously working at charity flannel, while Mr. Hammersley, seated opposite, ticked off the names in a Clothing Club Book.

After the first greeting, my attention was drawn to the change in Etta's personal appearance. The glossy ringlets, so lately her delight, were gone; braids, painfully smooth and straight, had usurped them, while instead of the sunny smile and arch look, a placid demureness rested on the regular features. Her raiment, moreover, had undergone a change. Instead of fluttering laces and diaphanous muslin, she was clothed in brown-holland.

After a very slight recognition of my presence, Mr. Hammersley continued his occupation, and Etta stitched devoutly at the flannels. After the lapse of half-an-hour, the severe curate rose, and saying,

"Then I may leave that matter in your hands, Henrietta?" scarcely waiting for a reply, he took his leave.

"I wanted so to see you, Lisa," said my friend, as the sound of the curate's footsteps on

the gravel walk died away. "I wanted to tell you a secret."

"I can guess it," I replied, "you are engaged to Mr. Hammersley."

"Yes," she answered, "I am. Do not you think I have made a wise choice?"

"I know so little of him," I pleaded, "he seems severe, but if you can love him—"

"He is severe," replied Etta, with the air of a martyr, "he is severe, but I admire him the more for that. He is such a contrast to the frivolous men of the present day."

"He is a contrast," I admitted lamely. Etta did not remark my backwardness, being eager to dilate upon the curate's virtues, which description involved so many ecclesiastical references, that I grew somewhat confused, and was not sorry when the entrance of Mr. Ruyton changed the current of talk.

In October I went home, leaving Mr. Hammersley and Etta still engaged, but in November I received a letter from my aunt informing me that the marriage had been broken off on account of disagreements on the question of settlements. Shortly after I heard from Etta herself. Her letter contained but a few lines stating that Mr. Hammersley had not proved what she had imagined him, and as her feelings were altered by his behaviour, she had judged it best to cancel the engagement.

In the ensuing spring Etta Barton came to London as was her wont, to visit certain aristocratic relatives. I finally complied with a request that I should go to Eaton Square on a certain day for a *tête-a-tête* lunch.

I found my friend well, cheerful, and as blooming as in her pre-ritualistic days. The graceful curls were worn again, the little toilette elegancies were donned once more, (with added splendour this time) and Etta Barton was the brilliant Etta of old. If any change were visible in her, it was an additional refinement, an easy languid indifference, very faint indeed, but which I had never noted in her before. Perhaps her luxurious surroundings had something to do with this, but be that as it may, she looked, to my eyes, more stately and more exclusive, and graver than the buoyant laughter-loving Etta Barton of my summer-time memories.

Our *tête-a-tête* meal had not proceeded far when I learnt the cause of this change. Etta was engaged to marry Lord Alliston.

"You must wish me joy, Lisa," she said gaily. I think I have found my fate at last."

"I do wish you joy, Etta," I said, "but,— I paused, for an uneasy feeling came into

my mind, a thought of something I had heard concerning Lord Alliston,— a rumour which had been notorious enough to reach even our unfashionable quiet home-circle, and the color came into my face. It was answered in hers.

"People are so uncharitable," she said quickly, and then seeing my grave face, added,

"I have not chosen hastily, Lisa. I have known Lord Alliston sometime."

"Long enough to respect him?" I enquired.

"You see," she said evasively, "these things are thought of so differently in town and country."

"Nothing alters the standard of right, Etta."

"But for gentlemen.—"

"There is but one rule of right and wrong, dear, for peer and peasant, man and woman."

More I said to her, but without effect, and I left her sadly, regretting that her youth and beauty should be sacrificed to the worn-out fancy of a faded man of the world. But it was not to be.

Where my persuasions and arguments had failed, after facts were successful, and experience convincing.

Etta Barton's better nature, that true womanliness, which lay deeper than vanity, asserted itself, and her titled suitor was dismissed. Shortly afterwards Etta left London, and several months passed without any communication passing between us. I heard of her from time to time in letters from my aunt, but no new engagement was spoken of until the winter 1869. In the middle of November of that year, I heard from Etta. Hers was a long letter, and announced her engagement to the Rev. Walter Ruyton, curate of St. Jude's.

The same post brought a letter from my aunt, full of the news.

"I believe," wrote that astute lady, "that Etta Barton knows her own mind this time; I am sure I hope she does, for Mr. Ruyton's sake. You see he can never feel sure of her till they are really married. It is a very poor match for her after all her chances, but you know I always said she would go," through the wood and find a crooked stick at last. &c., &c."

But my aunt was wrong. Eight years have passed since that New-Year's-tide wedding, and when I saw Etta Ruyton last summer, with three rosy children clinging to her, and her good (if plain) husband looking admiringly at the group, I was fain to confess as she did, that the "crooked stick" had proved to be,

"A staff for leaning when all others break."

H. S.

The Opera & Theatres.

HER MAJESTY'S. Madame Etelka Gerster continues to delight crowded audiences with her wonderful impersonations of the various characters included in her marvellously wide repertoire. Her *Margherita* is truly a most talented representation. Mdlle. Tremelli the new contralto, has made a very favorable impression here, and a bright future is predicted for her. Mdlle. Marie Marimon has made her re-appearance, and has been received with all the old warmth. The debut of a new Soprano, Madlle. Eugénie Pappenheim, has been a feature during the month.

ROYAL ITALIAN OPERA. The return of Madame Adeline Patti, and her appearance in her own most admired parts has been the principal event during the month. Second only to this has been the debut of Mdlle. Cepeda in *Lucresia Borgia*, *Les Huguenots*, &c.

HAYMARKET. The return of Mr. Sothorn, has been quite an event at this popular house. His *Crushed Tragedian* has given place to a most amusing farcial comedy by H. G. Byron called *The Hornet's Nest*, in which Sydney Spoonbill enables Mr. Sothorn to excite the risible faculties of his audience to the utmost.

ADELPHI. Proof still holds its place, supplemented by *Sarah's Young Man*, and *Shrimps for Two*.

PRINCESS'S. *Elysella* is at last produced with Miss Heath in the title part, and with wonderful scenery, dresses, &c.

OLYMPIC. The new play *Love or Life* is very successful here.

STRAND. A new comedy, *Our Club*, and *Diplomacy* made a very good programme; during the past month. Mr. George Honey is announced to appear on the 1st inst in W. S. Gilberts comedy, *Engaged*.

ROYALTY. Under Miss Fowler's talented management this pretty house keeps up its olden character. *Nell Gwynne* is the *pièce de résistance*, supplemented by *Scandal*.

LOVE.

(The following poem obtained the prize offered at a recent Eisteddfod at Bwlch, in Breconshire, South Wales, for the best poem in English or Welsh on the subject.)

A sweet emotion
In the soul,
Breathing devotion
Through life's whole.

A star of morning
Waning not;
A flower adorning
Hall and cot.

A fountain flowing
O'er earth's blight;
A charm bestowing
Joy and might.

A silver lining
To clouds grey;
A pure light shining
Through life's way.

A sweet communion
Of two hearts;
A blissful union
Which none parts.

A steadfast passion
That still flows,
Unchanged in fashion
At life's close.

Lo! this is given
By God above,
This comes from Heaven,
This, this is love.

Hereford.

SARAH ANN STOWE.

Answers to Correspondents.

* * * Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

* * * Correspondents who desire answers by post must enclose a stamped and addressed envelope.

* * * The Editors beg to inform their subscribers that they DO NOT SUPPLY full-sized patterns cut to order, UNDER ANY CIRCUMSTANCES. The full-sized patterns and models contained in this Magazine, include during each season every kind of garment that is in Fashion. Where reference is made in the Description of the Plates of Costumes, to a pattern contained in a back number of the Magazine, the back number itself must be sent for; the pattern can not be supplied separately.

E. C.—It is no longer *de rigueur* to have the Parasol of the same color as the dress. The most fashionable parasols have this season been richly ornamented with embroidery.

ALICE.—For five o'clock Tea, many ladies of the highest rank protect their dresses by an elegant apron of white muslin and insertion, which starts from the shoulders and is drawn in by a waistband of the same color as the dress; the apron ornamented at the corners by small bows: there should be a pocket at right side.

DORA.—Certainly, they are doubtless a great advantage, but we should advise you to be careful in their use, and also to be certain that you procure the genuine articles.

BERTHA.—We believe that the lady is an American.

J. S.—William Cullen Bryant, the American poet, has lately died. The words you quote are from his lovely poem, *The Rivulet*. His works have been greatly appreciated by English as well as American readers, and will remain with us as long as our mother tongue is spoken on both sides of the Atlantic.

GRACE.—We think you must have been misled; see the notice about patterns at the head of these "ANSWERS."

THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine during the past few months.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonoise.

DECEMBER.—Alexandra Tunic for a Ball Dress, and an Evening Dress Robe for a little girl about 11 years of age.

JANUARY.—The Polonoise a Gilet, and a Watteau Corset for a Dinner Dress. Small Models of the Marquise Train Skirt.

FEBRUARY.—Abergeldie Cloak, (Ulster style,) and the Mercedes Corset for a Ball Dress.

MARCH.—The Queen Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

APRIL.—The Feline a Basque-Habit, and Elizabeth Basquine. Models of the Persian Tunique.

MAY.—The Alexandra Pelisse a Gilet and the Princess Louise Tunique. Models of the new Princess Robe. Model showing how to enlarge the size of a pattern.

JUNE.—The Exposition Pelisse, falling square at front and tight-fitting at back: and the Princess Maud Robe for a little girl. Models of the Antoinette Corset and the Louise Polonoise.

* * * Any of the above Numbers, June excepted, may be had Post Free by enclosing 9 stamps, to Louis Dorey & Co. 1, Kew Place, Kensington, London, W. The June Number will be sent for 12 stamps.



August 1890

Le Monde Élegant



August 1878

Vol. 2

Le Monde Élegant



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Plate 3

Le Monde Élegant



Plate 4

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Plate 1

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



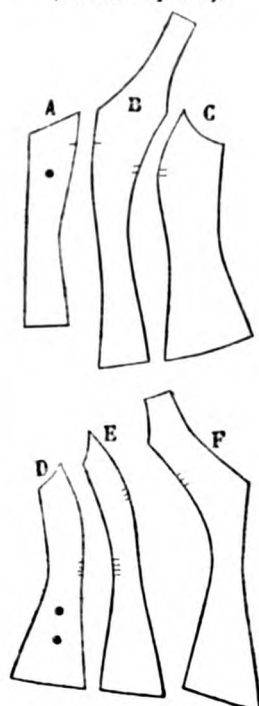
Fig. 1.

Fig. 2.

Fig. 3.

THE DUBARRY CORSAGE

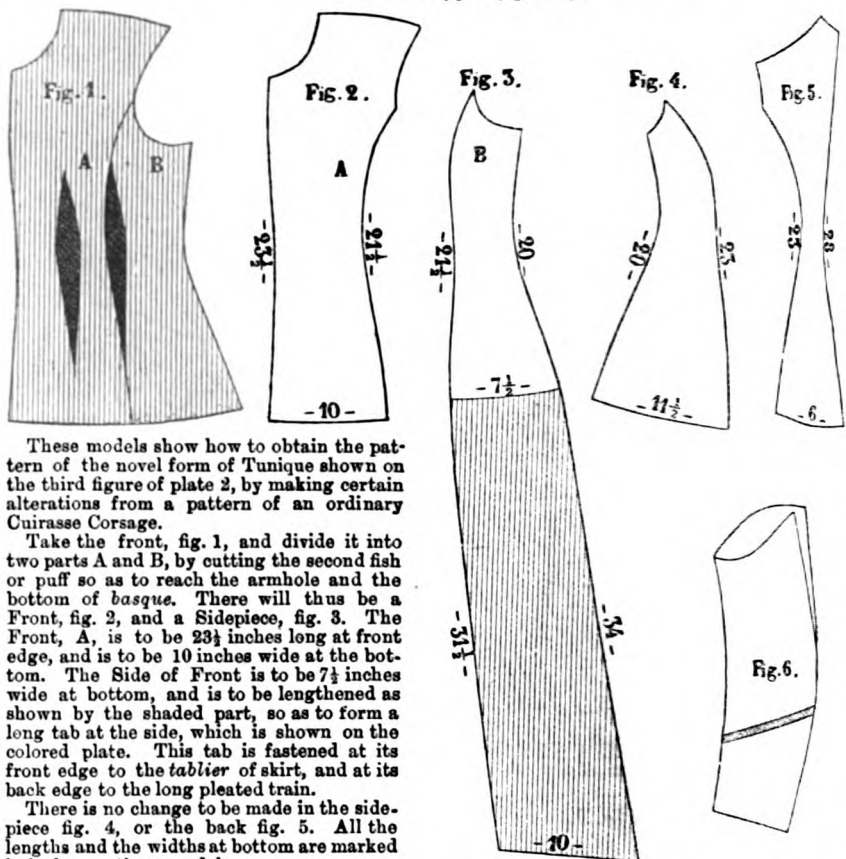
(Our second pattern).



- The above are small Models of the 6 pieces comprising our second full-sized pattern.
- A.—Gilet, marked by 1 hole.
 - B.—Middle of Front.
 - C.—Side of Front.
 - D.—First side-piece, marked by two round holes.
 - E.—Second side-piece.
 - F.—Back.

THE SCARBOROUGH TUNIQUE.

As shown on fig. 3 of plate 2.



These models show how to obtain the pattern of the novel form of Tunique shown on the third figure of plate 2, by making certain alterations from a pattern of an ordinary Cuirasse Corset.

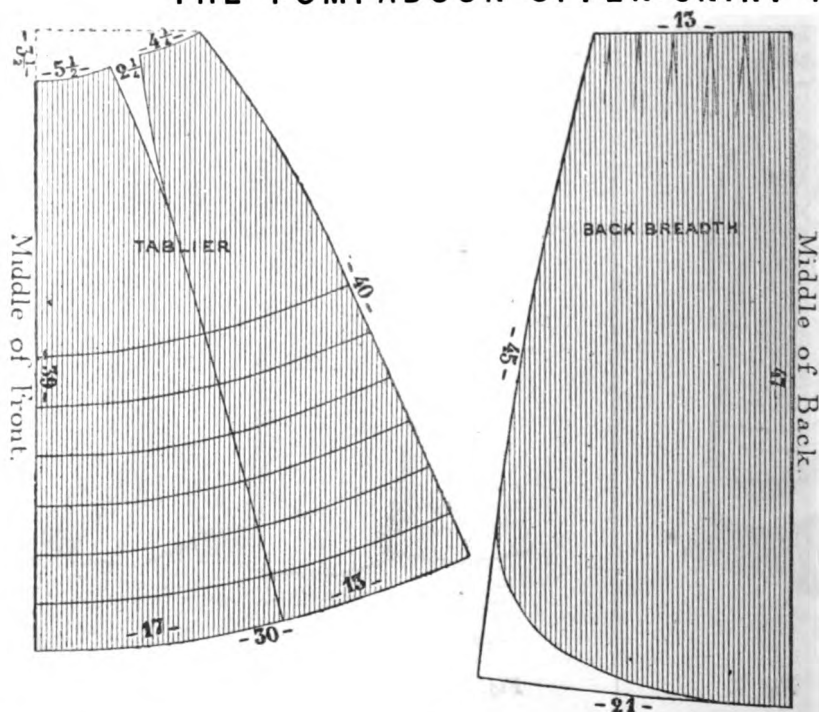
Take the front, fig. 1, and divide it into two parts A and B, by cutting the second fish or puff so as to reach the armhole and the bottom of *basque*. There will thus be a Front, fig. 2, and a Sidepiece, fig. 3. The Front, A, is to be 23 1/2 inches long at front edge, and is to be 10 inches wide at the bottom. The Side of Front is to be 7 1/2 inches wide at bottom, and is to be lengthened as shown by the shaded part, so as to form a long tab at the side, which is shown on the colored plate. This tab is fastened at its front edge to the *tablier* of skirt, and at its back edge to the long pleated train.

There is no change to be made in the side-piece fig. 4, or the back fig. 5. All the lengths and the widths at bottom are marked in inches on these models.

The Editor will forward this pattern cut out on thin paper for a 34 1/2 inch chest measure on receipt of 9 postage stamps, addressed to him at 1, Kelso Place, Kensington, London, W.

THE POMPADOUR UPPER-SKIRT AND TABLIER,

Shown on fig. 1 of plate 4.



These models show the exact form and dimensions in inches of the upper skirt with Tablier, which is shown on fig. 1 of plate 4.

The top of TABLIER is gored so as to sit perfectly plain. It is cut with sufficient length to form the horizontal pleats or folds shown on the colored plate. Should it be wished to have a plain tablier without these folds, it must be cut about 5 inches shorter. According to the width of the material this Tablier may be cut in one piece, or in two pieces, as shown on the model.

The BACK BREADTH is of a medium width; it may, if preferred, be made wider or narrower according to taste. The bottom corner may be rounded off or left square as may be preferred.

Our readers will find this pattern very useful: it can, by slight alteration, be used for almost all the fashionable styles of upper skirt.

To draft them to the full size, all that is required is two large sheets of paper (newspaper will do), and an ordinary inch tape to mark all the lengths and widths indicated on these models. The top of tablier is hollowed out 3 1/2 inches for the front of waist: the top of back breadth is perfectly square.

The Pompadour Upper-skirt and Tablier may be obtained already cut out in full size, by enclosing 9 stamps to the Editor, 1, Kelso Place, Kensington, London, W.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 656

AUGUST, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIAN FASHIONS.

The beautiful series of Costumes for the Country and the Seaside, which is contained in our present Number, gives an exact idea of the styles which are fashionable among the highest circles of London and Paris.

It will be seen that the recent attempt to introduce *paniers* has not succeeded, and that dresses still retain their tight-fitting shape at front and hips: skirts are no longer tied back in an exaggerated style, but are allowed to form long graceful folds at the back.

Trains are still fashionable, varying in length according to the purpose for which the dress is intended: those for evening dresses being extremely long, as shown on our third plate.

In spite of all that has been said about the introduction of short skirts, it is generally recognised that they are only suited for children and very young Ladies, for whom of course they are always appropriate, no matter what the fashion of the day may be.

Gilets and *Plastrons* are still in great favor, the *plastrons* are often formed of very narrow rows of pleatings.

The present tendency of Fashion is to revert in some degree to the styles of Louis XIV and XV: the magnificent brocades that are now being made by the best manufacturers, will probably hasten the development of fashion in this direction.

Waistbelts are only considered appropriate for Travelling Costume, and even then will rather take from the harmony of a dress, unless it has a loose or pleated body, such as the Sophie Corset given with our last month's Number.

A variety of styles of dresses in thin materials will be found in our 1st, 2nd, and 4th plates. For the hot weather, dresses will of course be worn without Mantelets or Pelisses, which will again become necessary as soon as the season of extreme heat has passed.

All colors are more or less subdued in tone, as will be seen by a glance at our plates.

Embroidered or woven bands are again used as trimmings for sea-side dresses, and for simple morning Toilettes.

Sleeves are generally tight-fitting, with cuffs to match the trimming of dress. For the very hot weather sleeves may be made to reach only to the elbow, terminating in rather deep frills.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 54 inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsie Place, Kensington, London, W.

THE VICTORIA CORSET.

Our first pattern, cut in white paper is the very novel and elegant *Corset à basques*, with pleated *plastron*, as shown by the second figure of our fourth plate. The pattern consists of five pieces, viz: front, *plastron*, back, sidepiece of back and sleeve. The front has a space cut out of the front edge below the chest, and the space has to be filled in by the square *plastron*, (marked by one round hole,) which has to be laid in very narrow flat pleats, as shown in the colored plate. The sidepiece is cut in one piece with the front, a long fish being taken out under the arm, as indicated by the pricked line: the fish or puff at the chest is also indicated by pricking. The seam which joins the back and the side of back is marked by two small cuts near the shoulder seam.

The seams in this excellent pattern are so arranged that by a little care when trying on, a most beautiful fit can be obtained.

This pattern may be altered to suit smaller or larger sizes, by following the instructions given in our March and May Numbers.

THE DUBARRY EVENING CORSET.

Our second full-sized pattern (which is cut in blue tinted paper) is the Evening Dress Corset, which is shown on fig. 1 of plate 3. It is called the Dubarry, and is of a most elegant and graceful form. The pattern consists of six pieces viz:—Gilet (marked by one hole,) middle of front, side of front, first sidepiece (marked by two holes,) second sidepiece, and back. Models of all these pieces, showing how they are to be joined together, will be found at the upper left hand corner of our seventh plate. The seam which joins the gilet and the middle of front is marked by one cut

near the neck. The seam joining the front to the side of front is marked by two cuts. The seam between the back and the second sidepiece is marked by three cuts; while the seam by which the first and second sidepieces are joined is indicated by four cuts.

The number of seams which this pattern contains enables a most exact fit to be obtained when trying on.

To alter this Evening Corset to suit a LARGER size, add a little all along the edge of front, the middle of back, and the seam under the arm, and lengthen the shoulder strap a little.

To REDUCE the size take in rather more than usual at all the seams when sewing up, and shorten the shoulder strap a little.

Description Of the Plates of Costumes.

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PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—*Princesse* Dress of brown brocaded silk and of plain blue-grey silk: the front of the dress, from the neck to the bottom forms a *plastron* of the blue-grey silk, graduated in width and arranged in small folds and closing in the centre by buttons, the lower portion of *plastron* is finished by five pleated flounces, the whole enclosed by brown brocaded silk, and flanked by buttons: the back of skirt (of brown silk) is cut off at the *basque* level and is finished by a pleated flounce of blue-grey silk, beneath which, appear at sides groups of bows of similar silk; to the edge is joined a deep piece of blue-grey silk arranged in small folds with a frill, from under which, start loops of brown ribbon: from this point, the remainder of back of skirt forms a slight train edged by a pleated flounce of blue-grey silk with a narrow upright heading: the neck is finished by a collar of the brown silk, and starting from beneath the front portion of which are pointed *revers* of the bluish grey silk with loops: the sleeves are of bluish grey silk and have deep pleated cuffs edged by frills and partly covered by tabs of brown brocaded silk, rounded at the ends and with each band attached by two buttons. For the back view of this figure see plate 1a.

This dress may be made from any *Princesse* Robe pattern, by replacing the centre of front by a pleating with flounces at the bottom; cutting off the back sidepiece at the level of a deep *basque*, and adding the lower part of a long full train.

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—*Princesse* Robe à deux jupes of very

pale maize spotted *foulard*, with trimmings of black silk: the front and sides of underskirt are finished at bottom by a flounce which is divided into compartments arranged in small pleats, the intermediate spaces being filled in by groups of pleats of black silk, the lower edges of which are cut out into small pointed tabs: the back portion of skirt forms a train of the new shape called the *queue d'oiseau*, the peculiarity of which is that the entire train is much longer than the sides of skirt: the train falls in three sections of large triple folds, and the upper fold of the central section is hollowed out and its edge is cut into small tabs which partially cover a little pleated flounce of black silk: the bottom of upperskirt is cut out into the tabs, and is finished by a pleated flounce of black silk: the front forms a round draped *tablier* and the back a deep square-shaped piece: the skirt is caught up (at back) and fastened by a group of large loops of black silk, the central portions of top of *corsage* both at back and front forms a kind of yoke piece, having the edges cut into tabs and finished by pleated frills of black silk; starting from the front edge of this yoke the front of *corsage* and of upperskirt forms a *plastron* closing by black silk buttons, and enclosed by pipings which cross the shoulders and are continued along the upper half of back of skirt. The neck is finished by an upright frill of silk: at sides of skirt are pockets of silk and *foulard*; and the sleeves have fancy cuffs composed of double frills of silk headed by bands and tabs of the *foulard*. Black chip Bonnet, trimmed by sprays of small scarlet flowers and by a white ostrich feather. For front view see plate 1a.

The LOUISE ROBE PRINCESSE, given with our May Number, can be used for cutting this Robe.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress and Paletot *en suite* of bright blue silk: the front portion of dress skirt forms *biass* folds and is edged by white lace; the back forms fixed pleats from the waist: the upper part of Paletot is covered by a deep collar edged by a double frill of lace, and finished by bows on the chest, from which point the centre of front forms a *gilet*, graduated in width and closed by buttons: the side edges of front, to which the *gilet* is attached, are ornamented by white lace, and this is continued along the bottom of the Paletot, the back of which is arranged in transverse folds, meeting in the centre and finished at bottom by loops and short ends of blue silk. Capote of white silk, trimmed by small blue flowers or bows of silk. For front view see plate 1a.

These Costumes are designed by the MAGAZIN DE LA PAIX, for the Exhibition.

The second full-sized pattern for October last, may be used for this Paletot.

PLATE THE SECOND.

(Seaside Costumes.)

MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and Casaque en

suite of pale green lustre with black stripes, and of plain lustre of a bluish green shade: the underskirt is divided into sections formed by groups of fixed *fluted* pleats from the waist, alternated by slightly draped pieces of the striped lustre, each terminated by a pleated flounce of the plain material headed by a blue and white woven band: the groups of *fluted* pleats already named, are each sewn down near the edge, terminating in a narrow frill: the front and sides are partially covered by a round draped *tablier* edged by a pleated flounce of the plain lustre, headed by a band of the woven trimming: the *tablier* is caught up and fastened at back of waist, and the centre of front forms a narrow space studded by buttons and enclosed by very narrow frills of the plain green: the *Casaque* is tight-fitting both at back and front, the central portion of which forms a *gilet* of the plain material graduated in width from the neck and cut off in *chevron* form at the *basque* level, where it is edged by a band of the woven trimming; it closes in the centre by a double row of buttons: the sides of front (enclosing it) and the bottom of the garment are finished by a similar band, to which is added, at the bottom edge, a pleated frill of the plain material. At sides of skirt are fancy pockets: the sleeves have deep cuffs trimmed by narrow frills of plain green and woven bands.

The pattern of any *Corsage à Gilet*, may be lengthened to form this *Casaque*. The *Tablier* on plate 7 will serve for this Costume, if it is made a little wider.

COSTUME FOR THE CARRIAGE OR FOR A FLOWER-SHOW.

Fig. 2.—Dress of pale amber silk with black stripes and *Princesse Tunique* of white muslin: the silk skirt forms a train, and is trimmed at bottom by a flounce arranged in hollow single pleats separated by plain spaces, and put on with a narrow heading edged by lace and forming a small *fluted* frilling at the summit of each of the hollow pleats already described: the *Tunique corsage* is open on the chest, from which point the centre of front forms a draped *plastron* graduated in width to the bottom, where it is embellished by two little flounces of white lace. The *Plastron* is also caught up in the centre at intervals and is fastened by flat tassels of gold colored silk with pearl or silver ornaments, and these are continued up the *corsage*; the side edges of front (enclosing the *plastron*) are finished by white lace, and the sides of skirt are sloped off to form points, the back being caught up *en bouffants* (see back view on plate 2a,) the edges are finished by a flounce of white lace headed by the trimming (of lace) continued from the front. At the sides (on a level with the caught-up portion of skirt) are fancy pockets finished by narrow lace and black velvet ribbon. The upper portion of *corsage* is covered by a *Pelerine* arranged in folds and edged by a frill of white lace. The sleeves are of the silk, and are finished at the elbows by pointed vandykes headed by bands

and bows of black velvet, and partially covering broad *fluted* frills of muslin edged by lace. Bonnet of white lace and of amber silk, trimmed by flowers and by a white ostrich feather. For back view see plate 2a.

The *Polonoise à Gilet*, given in our January No. may be used for the muslin part of this dress by shortening the back skirt.

SEA-SIDE COSTUME.

Fig 3.—*Princesse Dress (à deux jupes)* and *Tunique* of Navy blue *foulard* (or cashmere.) The bottom of underskirt is trimmed by a pleated flounce headed by a band of black silk edged at its lower side by white lace: the second skirt forms a round draped *tablier* edged by a flounce of white lace, a second *tablier* being imitated by a similar flounce placed at a little distance above: the centre of front is ornamented by groups of loops of black silk, and the back is caught up and fastened at a certain distance from the waist: both front and back of *Tunique* skirt are cut off at the *basque* level, the sides being prolonged to reach the bottom of the underskirt: the centre of front is trimmed to form a narrow *gilet* and finished by a very narrow frill of white lace or muslin: the side edges of front, which enclose the *gilet* are cut into small scallops, each finished by a small black silk button: the scallops and buttons are continued along the *basque* and the front edges of the long pieces at sides, and are accompanied everywhere by a band of black silk, and the *basque* is edged by a flounce of white lace: the hollowed out edge at back is similarly finished, and to it is sewn the fulness of back of skirt which is arranged in *fluted* pleats, drawn in and fastened by large bows of black silk at a certain distance from the bottom, which forms a *demie traine*, the back part of skirt being enclosed (as will be understood) by the long side-pieces already described, and to which it is sewn. The top of *corsage* is completed by a flat collar cut in scallops, ornamented by buttons and edged by black silk with a very narrow white frill: at front of neck are bows: the sleeves are finished by deep pointed cuffs similarly trimmed. Chapeau of white silk trimmed by a garland of brown velvet leaves, and having blue flowers inside the front. For front view see plate 2a.

These Costumes are from the *MAGAZIN DE LA PAIX*.

We give on our seventh plate, models showing the manner of cutting this *tunique*. The model of train skirt was given in our January No.

PLATE THE THIRD.

(Ball and Dinner Costumes.)

BALL COSTUME.

Fig. 1.—Dress *à deux jupes* of sea-green silk: the bottom of underskirt is trimmed by a pleated flounce: the underskirt is slightly draped at front and sides, and the back forms horizontal puffs finished by a group of loops of black velvet, fastened by a bouquet of small

pink flowers: the skirt is edged by a flounce of white lace. *Corsage Cuirasse*: the centre of front forming a narrow *gilet* studded by buttons, and slightly less deep than the other portion of *cuirasse*, which is edged by a frill of white lace headed by a *biais* band, and closes at the back by lacing: the top of *corsage* slopes off in a pointed form to the centres of front and back, and it is trimmed *en bertha* by white lace arranged to form a flat *riche*; on the chest and at the back is a small *bouquet* of pink flowers: the sleeves are puffed and edged by narrow lace: at left side of *cuirasse* is a bow of black velvet, from which starts a draped band, this is attached by bows to the skirt, and it is terminated by loops and short ends fastened by a spray of the pink flowers. For front view see plate 3a. MAISON GAGELIN.

We give the full-sized pattern of this *Corsage*.

BALL COSTUME.

Fig. 2.—*Princesse* Dress of white muslin: the central portion of the entire front forms a *Plastron* which graduates in width from the top to the bottom, and is enclosed by bands of bright blue silk: the *corsage* portion (to the *basque* level) is covered by flat frills of white lace, and the remainder is of the muslin slightly draped: the sides of skirt also are a little draped, and at right side is a trimming composed of loops of the blue silk fastened by flowers and alternated by scrolls of white lace: the bottom of skirt is trimmed (excepting the *plastron*) by a broad pleated flounce headed by a frill of lace similarly arranged, and having above it a band of blue silk with narrow lace edging at its lower side: starting at a certain distance from the back of waist a broad band of the silk is carried round the left side, and across the front of the figure in an oblique direction, and its rounded end is fastened at the right side by flowers: this band or scarf is edged by a pleated frill of white lace, and is traversed by two rows of very narrow edging, and starts from a bow and ends of blue silk accompanied by the lace and blue flowers: the top of *corsage* forms both at front and back a narrow open square, widening out towards the shoulders, which are crossed (*à bretelles*) by bands of blue silk edged by lace frills and fastened at their extremities by flowers. The sleeves form puffs edged by narrow lace frills. For back view see plate 3a.

This Costume is by M^{me}. BREANT CASTEL.

The Evening *Corsage* given in our February Number, may easily be lengthened to form this dress. A full train must of course be added at back.

DINNER COSTUME.

Fig. 3.—*Princesse* Dress of dove colored silk, and of brocaded silk of the same color. The dress is trimmed by a rather broad fringe of pale red and of brown silk, the two colors arranged in equal sections. The skirt is composed of equal portions of plain and of brocaded silk arranged in alternate breadths: the front and sides of skirt are trimmed at the bottom by a draped piece of the plain silk fin-

ished by a double row of fringe, and surmounted by a trimming formed by bands of the two kinds of silk, and edged by fringe: this trimming is carried obliquely round to the sides, where it is fastened by knots of plain silk, and terminates in a pointed end of similar silk: it is also caught up at each side (by knots of plain silk) thus forming festoons edged by fringe: the whole of the *corsage*, excepting the centre of back is of the brocaded silk, the back is slightly *decolleté*, the front forms an open square and closes at right side, the central portion of front is covered by small upright folds of the plain silk, which are carried down to reach the festooned trimming already described, forming a kind of *plastron* edged by a pleated frill at right side: the top of *corsage* is finished by a narrow pleated frill of plain silk with an upright edging of white lace: on the chest is a small *bouquet* of scarlet flowers; the sleeves are of the two kinds of silk, they extend to the elbows only, and are finished by double pleated frills of plain silk headed by twisted bands. For front view see plate 3a. The two sides of this Costume are exactly alike.

This dress is designed by the MAISON TARD ROUGE, expressly for the Exhibition.

PLATE THE FOURTH.

(Promenade Costumes.)

MORNING PROMENADE COSTUME.

Fig. 1.—Dress *à deux jupes* of pale grey striped mohair: the bottom of underskirt is trimmed by a flounce arranged in plain spaces alternated by groups of small pleats of lavender silk of a rather deeper shade than the mohair: the flounce is headed by a trimming formed of diamond-shaped pieces of mohair, each having a silk button in the centre, between the diamonds are small double *eventails* of the silk: the front and back of upperskirt are composed of two distinct pieces; the front forms a square-shaped *tablier* edged by a pleated frill of silk, and having the lower half caught up in folds; the back of skirt forms a deep rounded *piece-bouffante*, to the side edges of which are sewn those of the *tablier* already described. *Corsage Cuirasse*, the central part of front forms a *plastron* of the silk, which starts on the chest and is enclosed by pleated frills, these are continued along the upper portion of front, above the *plastron*, over the shoulders and round the back of neck, and are flanked at each side by five silk buttons: at front of neck is a silk bow: the sleeves are finished at wrists by fancy trimmings formed of diamonds of the mohair placed on pleatings of the silk. Chapeau of lavender straw, with small blue flowers and lavender silk gauze, which forms a veil at the back. For front view see plate 4a.

This *Corsage* may be cut from our first full-sized pattern, by shortening the skirt and replacing the lower or pleated part of front, by a plain *plastron*. The upper skirt and *tablier* are given in our seventh plate.

PROMENADE COSTUME.

Fig. 2.—Dress of Cashmere of a greyish shade of the color called *lis de vin* trimmed by silk of a darker shade of the color; the lower portion of front of skirt is arranged in perpendicular *flûted* folds flanked by small folds and each stitched down at a certain distance from the bottom: above is a round *tablier* draped in folds, and edged by a graduated band of the silk ornamented by buttons and holes imitated by silk braid: the back portion of skirt forms a train, having near its edge a pleated flounce of the silk, headed by a *biais* band of cashmere and an upright frill of silk: it is slightly *bouffante* and is drawn in at a certain distance from the bottom by a cording; and it is enclosed at sides by revers of silk graduated in width and ornamented by buttons and holes imitated by silk braid. The *corsage* has a very deep *cuirasse*: starting from the chest level, the central part of front forms a *plastron* of the silk arranged in folds; starting from bows at the corners of the *plastron*, frills of silk are carried up the sides of front, over the shoulders and round the back; the neck is finished by an upright collar edged by a silk frill, and in front is a group of bows, the *corsage* closing by buttons in the centre of front: the sleeves have fancy cuffs finished by silk frills and buttons with holes imitated by braid. Chapeau of straw, trimmed by roses and by a white ostrich feather. For back view see plate 4a.

We give this full-sized pattern of the *Victoria Corsage*. The *Tablier* and upper skirt given in plate 7, may be used, by cutting the back skirt considerably longer.

PROMENADE COSTUME.

Fig. 3.—*Princesse* Dress à deux jupes of very pale maize alpaca: the bottom portion of underskirt is arranged in fixed fluted pleats alternated by plain spaces, each of these spaces being partially covered by a fancy shaped ornament of the alpaca. The upper skirt is edged by a fringe of brown silk, headed by a chain of leaves in silk of the same color; the skirt is caught up at right side and at back, and is fastened by a brown silk cord and tassels: the front of *corsage* is open on the chest, forming a reversed point: the open portion is trimmed by a chain of the brown leaf-work, and the edge is finished by a frill of lace. The back of this Robe *Princesse*, is fastened by lacing. The sleeves have cuffs edged by a piping of the silk and ornamented by the leaf-work. Hat of white chip, trimmed by the brown silk and by a white ostrich feather. For back view see plate 4a.

These Costumes are from the MAISON AU-LEBLOT.

The *Pompadour Tunique* shown on our 7th plate may easily be lengthened to form this Robe *Princesse*.

PLATE THE FIFTH.

No. 1. Broad brimmed HAT for the garden: the brim is of Tuscan straw, and the crown which is puff-

ed, is of bluish-green silk gauze, and is drawn in by a knot at right side: the brim is slightly curved up at the same side, and underneath appears a group of crimson flowers. At the back (under the brim) are floating ends of bluish green ribbon. M^{ME}. ANDRÉE.

No. 2. CHAPEAU of black spotted *tulle* and crimson silk: the crown forms a puff of the *tulle*, and is finished at back by loops and floating ends of the crimson silk: the brim is turned up and is covered by crimson silk, and bound by black silk: the front and sides are also trimmed by a band of the crimson silk which forms at front a group of bows accompanied by a black *aigrette*. The inside of brim is finished by a frill of white muslin. M^{ES}DAMES BRIE ET GEOFRAIN.

No. 3. CHAPEAU of pale grey straw: the brim which is rather broad, is edged by a narrow frill of white lace, and inside the front is a garland of blue flowers: the crown is enclosed by a broad draped band of blue and white checked *foulard*, knotted at sides and having the lower edge finished by lace. From the sides start lappets of the *foulard* similarly finished, and which cross under the chin. MADAME BOIREAU.

No. 4. COLLARETTE of white muslin, to be worn with an open *corsage*: the front is of a slightly pointed form, and is edged at top by narrow upright frills of lace and muslin, below which, are two *rouleaux* of sky-blue silk or cambric enclosing one of white muslin, the whole edged by a narrow frill of lace or white muslin. MAISON LESIRE.

No. 5. Garden HAT of straw or Tuscan: the brim is broad and is lined by bluish green silk, and partially covered by a drapery of the silk edged by fringe at its lower side; this drapery is crossed at sides by lappets of the silk similarly edged and serving to draw down the brim, fastening under the chin. MADAME BONDY.

No. 6. Garden HAT of straw; the brim is edged by a fringe of the same color, and is ornamented by a narrow band of black velvet ribbon: the back is slightly *flûted*; the front and sides are crossed by a garland of foliage with small white blossoms, and from the garland starts a white ostrich feather which falls over the crown and is accompanied by two loops of black velvet. Strings of straw colored silk. M. ANDRÉE.

No. 7. CHAPEAU of sky-blue silk gauze, and of white chip: the crown forms a puff of the silk gauze and the brim which is of chip, is partially covered by a frill of white lace and is edged by a thickly pleated frill of blue silk; at back are large draped bows of blue silk gauze with a broad lappet. MADAME BONDY.

No. 8. Morning VESTE of white *piqué*: the fronts overlap from right to left where they are closed by buttons, the right side being ornamented by a second row of buttons: the waist is drawn in by a draped band; the top is slightly open and is finished by a collar and pointed revers ornamented by folds of sky-blue cambric: the sleeves have fancy cuffs similarly ornamented, and are with all the edges, finished by narrow frills of white lace. MAISON CAPRICE.

No. 9. Travelling HAT of light brown straw: the brim is turned up and at right side is a green wing feather: at the back are puffs and a veil of checked green silk gauze. MADAME BONDY.

No. 10. Hat for country wear: it is of light brown straw, and the brim is edged by a pleated frill of silk of the same color: above which is a *biais* band of white silk: the crown is partially covered by a drooping feather of pale green, and is surmounted by large bows of light brown silk. BRIE ET GEOFRAIN.

No. 11. CHAPEAU of black silk, having the front part of brim covered by a thick garland, composed of wheat ears and green leaves: the back of brim is covered by a garland of ivy-leaves: at left side is a large group of bows with a fringed end of black silk, fixed by a mother-of-pearl buckle. M^{ME}. ANDRÉE.

No. 12. COLLARETTE of white opaque muslin, to be worn with an open *corsage*: the open part is finished by a drapery of striped blue and white muslin, edged by narrow white lace, and forming short ends in front.

BRAIDED WITH BAY.

II.

JEAN INGELOW.

In a former paper with the above heading, (*) I found myself in danger of exceeding the circumscribed space allotted to me by the Editor of this periodical, through a desire to mention, however briefly, all the principal works of the talented lady who was the subject of my article.

On this occasion I propose to overcome that difficulty by taking into consideration one volume only, which bears upon its title-page the name with which I have headed this paper; that volume being "*Poems by Jean Ingelow.*"

Those of my readers who, having read, have remembered the former article, are not strangers to the ideas I put forth in its opening sentences; namely, that among women, in every branch of art, there are names which will shine in the history of our country so long as that country possesses a history. Woman has her place in the studios of painting and sculpture, in the realm of music her seat is not the lowest; while I think the narrowest-minded grumbler at "woman's rights" will not grudge her the worthily-won fame which attends her literary labours, nor deny that even in our generation, and in our English land, there are a few womanly brows, which for poetic excellence are worthily braided with bay.

The opening poem in the volume I purpose to discuss, is called *Divided*. I do not consider it of wide human interest, nor is the story it contains too clearly told, but for poetic description of nature in her fairest moods, in her holiday garb, her summer-time splendour, it has been rarely equalled, perhaps never excelled. The opening verses seem to set the reader at once upon such a moorland as we may all remember in our childhood.

"An empty sky, a world of heather,
Purple of foxglove, yellow of broom,
We two among them wading together,
Shaking out honey, treading perfume.

Crowds of bees are giddy with clover,
Crowds of grasshoppers skip at our feet,
Crowds of larks at their matins hang over,
Thanking the Lord for a life so sweet."

Then what a description of early morning—

"A shady freshness, chafters whirling,
A little piping of leaf-hid birds;
A flutter of wings, a fitful stirring,
A cloud to the eastward snowy as curds."

(*) ELIZABETH BARRET BROWNING, *sec* October No. 1877.

A bold metaphor, by-the-bye, but how apt! The same exceptional power of word-painting the beauties of nature is depicted in the somewhat weird, but tender, *Requiescat in Pace*, that sad story of the hills and sea.

"He wrote of their white raiment, the ghostly
capas that screen them,
Of the storm winds that beat them, their
thunder-rents and scars,
And the paradise of purple, and the golden
slopes atween them,
And fields where grow God's gentian bells,
and His crocus stars.

He wrote of frail gauzy clouds, that drop on
them like fleeces,
And make green their fir forests, and feed
their mosses hoar:—"

In the same poem follows a wonderful description of a sunset on the east coast;—

"Before me lay the sea, the scarlet sun was
stooping,
And he dyed the waste waters, as with a
scarlet dye,
And he dyed the lighthouse towers; every
bird with white wing swooping
Took his colors, and the cliffs did, and the
yearning sky.

Over grass came that strange flush, and over
ling and heather,
Over flocks of sheep and lambs, and over
Cromer town;
And each filmy cloudlet crossing, drifted
like a scarlet feather,
Torn from the folded wings of clouds, when
he settled down.

* * * * *

I looked out, to the waste waters
turning,
And saw the flakes of scarlet from wave to
wave tossed on;
And the scarlet mixed with azure, where a
heap of gold lay burning
On the clear remote sea reaches; for the sun
was gone."

It is not given to even every poet's pen, to be dipped in colour like a painter's brush, and to convey by words to the eyes of the mind a picture such as this.

Among one of the most charming pieces in the collection, is one entitled *Supper at the Mill*. It is a conversation in homely language between three persons, mother, son, and son's wife, with a few words from a child, but the graceful simplicity of the diction, and the smooth flow of the blank verse;—so seldom written well—make it very readable and entertaining. It is chiefly written to introduce some very charming songs, several of which have been set to music. One "*When Sparrows Build*"

will never be forgotten, either for the tenderness of the words, or the plaintive beauty of the music.

I may remark, in passing, on the singular aptitude Miss Ingelow shows as a song-writer; a fact which our modern musical composers have been eager to acknowledge and use, so that we hear her words wedded to the sweetest harmonies at almost every musical re-union.

A touching story is told in the poem "*Scholar and Carpenter*," where, if the "linked sweetness" be somewhat "long drawn out," it is sweetness, and of a pure good order. The scholar having put his "heart to sleep," sets forth to walk in the country lanes, wherein he moralises, and while doing so, the heart awakes to its burden of learned care and unsatisfied research; but while comforting himself with remembrance of the better lot and higher life for a soul in which

—"We may rise until we reach
A height untold of in its speech,
A lesson that it could not teach"—

he meets the carpenter, and wins from him his tale of humble sorrow humbly endured, of his young wife, who died in her "fresh prime," believing in the child which was brought to comfort her maternal yearnings, instead of the one she knew not was dead. The baby taken from "some travelling folk" was laid by Lucy's side,

"Close to her face that baby crept
And stroked it, and the sweet soul slept,
Then while upon her arm he slept
She passed, for she was satisfied."

And of himself what says the brave carpenter when he has described his long grief?

"I would not lose from my past life
That happy year, that happy wife,
Yet now I wage no useless strife
With feelings blithe and debonair.

I have the courage to be gay,
Although she lieth lapped away
Under the daisies, for I say

'Thou would'st be glad if thou could'st see:
My constant thought makes manifest
I have not what I love the best,
But I must thank God for the rest
While I hold heaven a verity."

Ah, reader! may not we also have reason to say with the scholar as he parted from his friend of an hour?

"I might be more content
But God go with the carpenter."

Among the longer poems in the volume are, *The Star's Monument*, and *The Letter L*. The

latter is distinguished for its charming portrayal of a loving woman's fear lest, wife as she is, she might not be first in her husband's love. She says—speaking to her friend of that husband,

"And yet, Oh good, Oh wise and true!
I would for all my fealty,
That I could be as much to you
As you to me;

And know the deep secure content
Of wives who have been hardly won,
And long petitioned, gave assent,
Jealous of none."

A womanly wish, and not unreasonable, but in this case how unnecessary, the husband's words show at the close,

And by comparison I see
The majesty of matron grace,
And learn how pure, how fair, can be
My own wife's face.

Pure with all faithful passion, fair
With tender smiles that come and go;
And comforting as April air
After the snow."

Following this sweet poem comes the quaint burden of *The High Tide*, a story of the fatal time when

"The old mayor climbed the belfry tower,"
and bade Boston bells

"Play uppe "*The Brides of Enderby*." "
how sweetly, but how sadly, the old mother tells us of

"My sonne's fair wife, Elizabeth,"
of her mournful death and her husband's sorrow.

Afternoon at a Parsonage is written in the style of *Supper at the Mill*, but is longer and less simple.

Probably the most beautiful thing in the volume (except *Brothers and a Sermon*, of which I shall speak presently) is *Songs of Seven*, a group of seven poems illustrative of the seven ages of woman. It would be hard to choose among them for the best: one must be loved for its freshness as *Exultation*, another like *Love* for its universally magic charm, while how many hearts must be smitten with the sound of the "pathetic minor" in *Widowhood*, the resignation of *Giving in Marriage*, or the chastened yearning of *Longing for Home*.

A Cottage in a Chine relates a pretty domestic incident in language far above the subject, while in *Light and Shade* we tread the old classic ground to most delightful measures with lost Persephone.

The Four Bridges, a poem of some length, tells a romantic love story cleverly, albeit the end was sad, and is summed by the lover's

words in the little church. He sees first his lady's prayer-book lying where it was wont to do,

"My eyes were dazzled with delightful tears—
In sooth they were the last I ever shed;
For with them fell the cherished dreams of years.
I looked, and on the wall above my head,
Over her seat, there was a tablet placed,
With one word only on the marble traced.

Ah, well! I would not overstate that woe,
For I have had some blessings, little care;
But since the falling of that heavy blow,
God's earth has never seemed to me so fair;
Nor any of his creatures so divine,
Nor sleep so sweet;—the word was—*EOLANTINE*."

I would fain say a few words on shorter poems, but with a brief glance at *Brothers*, and a *Sermon*, I must close. The piece is too well known to call for comment of mine, and too widely admired to need my few words of praise, yet I should like to call attention to some of the beauties which have most forcibly appealed to my own sense of admiration.

The elder brother, the heir, out of humour with his own good fortune, half in jest, half in earnest, reproaches his brother,

"Men have not robbed you of your birthright—
work,

Nor sinned, nor slaved, nor stooped, nor over-
reached
That you might drone a useless life away."

It is well however to note that it is this refined grumbler who presently proposes to enter the church,

"Come on, we'll hear this rare old demigod,
I like strong men and large; I like grey heads,
And grand, gruff voices, hoarse though this may be
With shouting in the storm."

Then follows that wonderful sermon, addressed with such power, such pathos, such yearning tenderness to these few fishermen and their wives; addressed to poverty, to neglect, to age, to sin and shame, and lastly to the Brothers,

"Young manhood have I, beautiful youth and
strength,

Rich with all treasure drawn up from the crypt,
Where lies the learning of the ancient world—
Brave with all thoughts that poets fling upon
The strand of life—as driftweed after storms:

Speak then, oh rich and strong!
Open O happy young, ere yet the hand
Of Him that knocks wearied at last, forbear;
The patient foot, its thankless quest refrain;
The wounded heart for evermore withdraw."

H. S.

The Theatres.

HAYMARKET. Mr. Sothorn appears at this house in *The Hornet's Nest*, assisted by Miss Amy Roselle and Miss Lucy Buckstone. The performance concludes with *By the Sea*.

ADELPHI. The production of *Proof* is an immense success, and is well sustained by a very powerful company.

PRINCESS'S. *Queen's Evidence*, an original sensation drama in four acts, by Messrs. Conquest and Pettit, has been exceptionally well received. Miss Marie Litton sustains the leading character, and is ably assisted by the strength of the company. The new scenery by Mr. Julian Hicks is most effective, especially the deep-water lock scene.

LYCEUM. This house is now so closely associated with the efforts of Mr. Henry Irving, that it would be merely necessary for us to say that his wonderful acting in the famous psychological play, *The Bells* is an attraction sufficient to warrant a long success, were it not that the versatility of his talent forbids us to pass unremarked his appearance in *Jingle*, a new farcical comedy arranged from the *Pickwick Papers* by James Albery.

OLYMPIC. The works of Dickens have ever been favorite subjects for dramatic arrangement, and by no means the least successful of these efforts is *Nancy Sikes* taken from *Oliver Twist*. Miss Rosa Eyttinge, already a great favorite, appears in the principal character.

Answers to Correspondents.

* * * Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

* * * Correspondents who desire answers by post must enclose a stamped and addressed envelope.

CERISE.—They are worn usually for afternoon tea.
E. H. L.—The Parisian Demi-Train Skirt given in diagram in our July No. will suit you better than a longer one for the purpose.

AUGUSTA.—The late Queen of Spain was Maria des las Mercedes, daughter of the Duc de Montpensier. She was eighteen years and two days old at the time of her death, and had been married five months.

MARY.—They are occasionally worn, but a simpler style is preferable.

J. G.—The nightgale has rarely in late years, been heard farther north than Warwickshire.

EDITHA.—The name is merely a professional one, we believe.

THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine during the past few months.

FEBRUARY.—Abergeldie Cloak, (Ulster style), and the Mercedes Corset for a Ball Dress.

MARCH.—The Qu'en Margherita Tunique, and the Ernestine Corset. Models showing how to alter a pattern to suit a smaller size.

APRIL.—The Pelerine a Basque-Habit, and Elizabeth Basquine. Models of the Parisian Tunique.

MAY.—The Alexandra Pelisse a Gilet and the Princess Louise Tunique. Models of the new Princess Robe. Model showing how to enlarge the size of a pattern.

JUNE.—The Exposition Pelisse, falling square at front and tight-fitting at back; and the Princess Maud Robe for a little girl. Models of the Antoinette Corset and the Louise Pelerine.

JULY.—The Princess Margaret Fichu, with habit-basque at back, and the Sophie Corset for a Travelling Dress. Models of the Valliere Robe, and the Parisian Demi-Train Skirt for Morning Dress.

* * * Any of the above Numbers, July excepted, may be had Post Free by enclosing 9 stamps, to Louis Dreyer & Co. 1, Kelsie Place, Kensington, London, W. The July Number will be sent for 12 stamps.



September 1878

Le Monde Élegant



September 1878

Plate 2

Le Monde Élegant





September 1878

Le Monde Élegant

Paris



September 1878

Le Monde Élégaré



September 1878

Le Monde Élegant

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REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



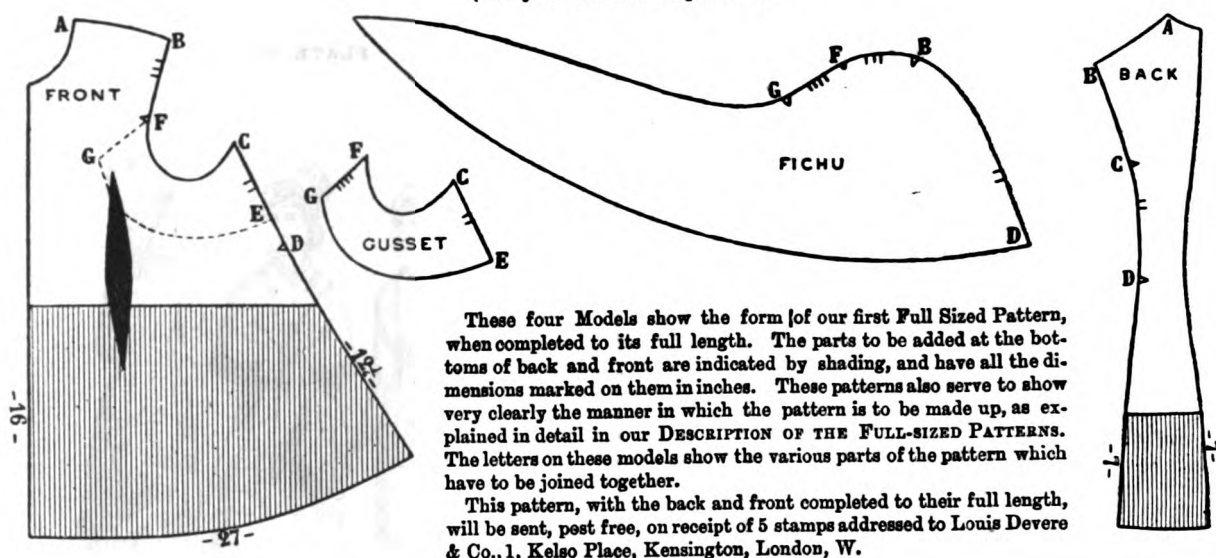
Fig. 1.

Fig. 2.

Fig. 3.

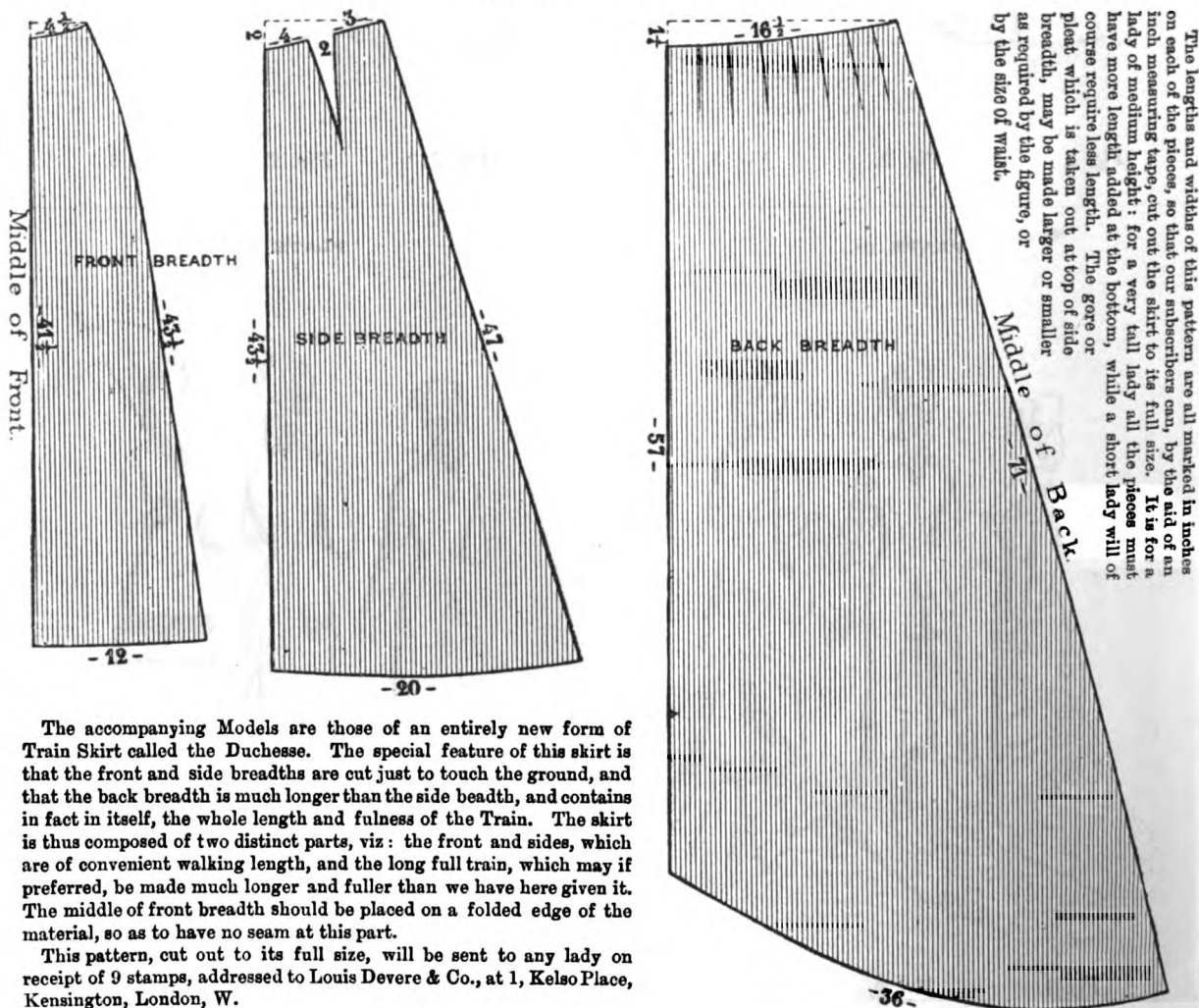
THE MARION PELISSE à FICHU.

(our first full-sized pattern.)



THE DUCHESSE TRAIN SKIRT.

(As shown on fig. 2 of plate 2.)



THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 657.

SEPTEMBER, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIEN FASHIONS.

We have been spending a short time in Paris ; during our stay we did not forget the interests of our fair subscribers. We were much surprised at what our dear friend the *Comtesse de B.* related to us, viz :— the present great division between the Aristocracy and the Republicans. The French Aristocracy neither patronise Paris nor the *Exposition* ; they have their own exclusive *modistes* for their Fashions : our Artist alone has the *entree* into their *Salons*, and the establishments of their *modistes*. All this explains why other Journals have made great mistakes as to what would be the Fashion at the present time : they stated that trains would not be patronised, and that short skirts would be introduced, with the old Fashion of waistbelts. Fashion however never goes back to a style of a few years ago, to be successful it must be one of fifty years ago, with many modern improvements :—so much for the blunders of other Journals.

We shall now describe the styles for the ensuing Autumn season in England. All materials must be suited for a colder climate. Mantles of velvet, cloth, and *Poult de soie*, will begin to reappear. We have given a few in our present Number ; the velvet and *Poult de Soie* have trimmings up the back. The brown cloth *Pelisse à Fichu* is a novel form, closing by a *Fichu* in front : the lengths of this class of mantle &c. will be moderate : ladies still adhere to the rather tight fitting styles.

The Casaque or Jacket body still continues fashionable : the *Princesse* style is still worn by ladies who are of very good figure. The plain *Princesse* fronts are no more the mode, a slight change is taking place ; *plastrons* of lace studded with bugles, form the front of the dress ; these *plastrons* are also made in chenille and bugles, the chenille matching some color of the dress, the bugles forming a contrast : this is a new style of trimming, and we shall give specimens in our future Numbers.

Bows on Dresses are not so much worn ; bunches of loops of satin are used instead ; they are made up separately and can be used with various dresses. Very few ornamental pockets are now worn. Embroidery is more worn than ever ; they have succeeded in making machinery to embroider, which has reduced the price very much.

Our friend the *Comtesse de B.*, named above, has kindly procured for us from the French *Modistes* the quantities of the materials for each dress in our colored plates : this will be of great service to those ladies who wish to have dresses made up from our Costumes. We this month place these quantities at the end of the description of our fifth plate. Next month we shall include them in the "Description of the Plates of Costumes."

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figures : measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

THE MARION PELISSE A FICHU.

The first full-sized pattern is the Marion Pelisse à Fichu, a very novel and elegant style of outdoor garment for the Autumn season. Its appearance when made up is shown by the second figure of our second plate. The pattern consists of four pieces, viz :— front, back, fichu, and gusset or small piece which is sewn under the arm. The size of our paper would only allow us to give the upper parts either of back or front : the back must be lengthened 7 inches, and the front must be lengthened 16 inches at the front edge and 12½ inches at the seam under the arm, the width at bottom of front, when completed, being 27 inches : the lengthening is shown by the shaded part of the small models at top of plate 7. These models also serve to show the names of the various pieces and the manner in which the various parts of this somewhat complicated pattern are joined together. The shoulder seams of back and front (A-B) are joined together in the usual way. The side seams of back and front are each marked by two cuts, the seam commencing at the highest notch (C) which is cut in the side seam of back ; the part above the notch (C to B) being the armhole of back. The small gusset is joined to the top part of side seam of front (E to C) and to the front of armhole as far as the notch (F) at the front of arm. The *fichu* which covers the armhole, supplies the place of a sleeve : the side which is marked by two small cuts, is joined to the side of back starting at the lower notch (D) in the back, and continuing upwards until the notch (B) at top of *Fichu*, comes to the shoulder seam. Starting from the notch B, the part of the *Fichu* between the notches B and F, marked by three cuts, is joined to the upper part of the front armhole from B as far as the notch at F. The part of *Fichu* between notches F and G, marked on the pattern by

four cuts, is joined to the short straight top edge of gusset (F to G), which is marked on the pattern by four cuts. The remaining portion of *schd* is then brought forward and knotted on the chest as shown by the front view on plate 2a.

THE OLGA PALETOT FOR A GIRL.

Our second full-sized pattern (cut in blue paper) is the Olga Paletot for a little girl about 9 or 10 years of age: it is shown on the second figure of our first plate. This pattern is given complete, sleeve excepted, and consists of front, sidepiece, side of back, back, and shawl collar. The seam which joins the back and the side of back is marked by two cuts. The sleeve given with the pattern for June or October last may be used for this pattern.

Description Of the Plates of Costumes.

. The Editors beg to inform their subscribers that they do NOT supply full-sized patterns cut to order, UNDER ANY CIRCUMSTANCES. The full-sized patterns and models contained in this Magazine, include during each season every kind of garment that is in fashion. Where reference is made in the Description of the Plates of Costumes, to a pattern contained in a back Number of the Magazine, the back number itself must be sent for if required; the pattern can not be supplied separately.

PLATE THE FIRST.

COSTUME FOR HOME.

Fig. 1.—Princesse dress of a pale lavender striped woollen material, and of silk of a deeper lavender: the bottom is finished by a rather broad flounce of the silk, put on with an upright *flûted* heading: the side portions of both *corsage* and skirt are of silk, which forms, (at back and front,) points terminated by rosettes of light blue ribbon: the centres of front and of back, as well as the sleeves, are of the woollen material, the fronts close by buttons, and the back of skirt is ornamented by a draped piece of silk which starts from a rosette of blue ribbon at its centre, and is met, just above the flounce already named, by a piece of silk arranged in *flûted* pleats, and falling over the flounce. For front view see plate 1a.

By lengthening the skirt as required, and omitting the large pleat at the sides of back skirt, this dress may be cut from our second full-sized pattern for May last, which is called the *Louise Tunique*.

YOUNG LADY'S COSTUME.

Fig. 2.—Dress and Paletot *en suite* of satin cloth of the color *lie de vin*. The bottom of skirt is trimmed by a narrow flounce arranged in small flat pleats and having a heading: the front forms a plain *plastron* studded by buttons: the sides and back are thickly gathered in horizontal folds. The *corsage* is tight-fitting with *basques* of moderate depth, it closes by buttons and the neck is finished by a pointed collar. The Paletot is open on the chest, and has a narrow shawl collar, below which, it is

closed by buttons to a little below the waist: the fronts of skirt are sloped off in a rounded form; and the sleeves have fancy cuffs edged (as is the entire garment) by narrow piping. For back view, see plate 1a.

We give the full-sized pattern of this Child's Paletot.

PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes* of pale sage green Cashmere, and of brown silk of a rather deeper shade: the under skirt is of the darker color and is trimmed by three flounces, the central one being of silk; the two upper flounces are finished by short loops of sage green ribbon, and the top flounce, which has but little fullness, is put on with an upright *flûted* heading accompanied by a band of woven trimming: the upper skirt is of the light color; the front and sides form a round draped *tablier*: the back being caught up to form a draped point: the *tablier* portion is terminated by a flounce of the darker color, edged by tabs of the light shade, and headed by a woven band. Tight-fitting *Casaque* of black velvet, closing by buttons; the skirt is finished by a flounce of black lace above which is a broad embroidered band of black silk, headed by an upright pleated frill: to the upper edge of the lace flounce are fixed at equal intervals, long tassels of black silk: the neck is ornamented by folds of black silk forming a collar edged by a frill of narrow lace, starting from which, spiral folds of lace are carried down the centre of back to meet the silk band already described, and are terminated by a group of long loops and floating ends of black ribbon: the sleeves are trimmed at wrists by cuffs and frills of silk, with tassels. The tassels and edges of lace are enriched by steel beads of the "moonlight" shade. Chapeau of brown straw trimmed by black silk and scarlet flowers. For front view see plate 1a.

By lengthening the skirt at sides and back, this *Casaque* may be cut from our first full-sized pattern for April last. The under skirt may be cut from the small models in our seventh plate.

Figs. 1 and 3 are from the MAISON GAGELIN: fig. 2 is from MAISON DURIEU.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Princesse Dress of green satin cloth: the front and sides of the skirt are covered by perpendicular *bouillonnées*, arranged alternately in a straight and in an oblique form, and terminated by a narrow pleated flounce, below which is a plain and also a pleated flounce, divided into sections by groups of pleats: the *bouillonnées* extend about half-way up the skirt, and are headed by a broad band of bluish-green and brown embroidered trimming, with two flat folds of the satin cloth: starting from which the centre of front forms a sort of *plastron* of the woven trimming, which terminates on the chest and has at the corners groups of bows of green ribbon: the front is closed by small buttons; the back portion of

skirt forms a train, and is gathered in at about half way from the waist: the sleeves have cuffs of the embroidered trimming, above which are *bowillonnées* of satin cloth finished by small bows of ribbon: the plastron is enclosed at sides by *rouleaux*, which are carried up the sides of front of *corsage* and round the back of neck. For front view see plate 2a. MAISON DIEULAFAIT.

By joining in a plain plastron instead of a pleated one, and lengthening the bottom of front basque, this Tunique may be cut from the Victoria Corsage given in our Aug. Number. The back and the side of back will of course have to be lengthened to form the train at the back of skirt: the requisite width for the train must be obtained by adding on large pleats at each side of the back and side of back below the waist level, in the same way that is indicated by the back of the Louise Tunique, shown on plate 7 of our May Number.

PROMENADE COSTUME.

Fig. 2.—Dress of grey cashmere: the front of skirt is plain and is ornamented at sides by bands studded with buttons: the sides and back are trimmed by a rather broad flounce, headed by a band arranged in small flat folds, above which are placed at equal distances, plain bands: the central portion of back of skirt falls in fixed pleats from the waist and is without trimming. The *Pelisse à Fichu*, which is of a very novel form called the *Marion*, is of dark brown cloth; and is nearly tight fitting both at back and front: the bottom edge is trimmed by a row of fringe, above which is a band formed of six rows of narrow braid, headed by three flat folds which start from buttons at sides of front: the central portion of back is enclosed by a triple row of braid, which imitates a kind of tab, broad on the shoulders, narrow at waist and terminated just above the folded band, by a double point accompanied by a large bow and ends of wide ribbon. The *Fichu* portion, which imitates sleeves at back, starts from the side seams, the ends being brought forward to the front of chest, where they are crossed and knotted; the bottom edges of this *Fichu* are trimmed by fringe, above which is a band composed of five rows of narrow braid. The braid by which the back is trimmed is carried across the shoulders, and round to the sides of front: the neck is finished by a frill. Bonnet of black felt trimmed by brown silk and by a light brown ostrich feather. For front view see plate 2a. GRANDS MAGAZINS DE LA PAIX.

We give the full-sized pattern of this Pelisse à Fichu: the horizontal folds near the bottom edge will of course have to be laid on separately. The skirt is of the form shown by the models at the bottom of our seventh plate.

CARRIAGE COSTUME.

Fig. 3.—Dress à deux jupes of apricot colored silk with brocaded trimmings of wool and silk in paler apricot and black, attached to the bottom edge; the upper portion of skirt is slightly draped, and is also trimmed by a second and narrower band of brocaded silk: the back of upper skirt forms a deep square-shaped piece

edged by a narrow band of the brocade, and finished at bottom edge by fringe: the form of the upper part of this dress is the same as the Parisian Tunique given in our April Number. *Pelisse* of black velvet: it is nearly tight-fitting: the skirt is sloped down from the sides towards the centre of back, where it forms a point: the garment is edged by a flounce of black lace, which is carried up the centre of back of skirt to within a certain distance from the waist: the front of skirt is also trimmed by two bands of silk covered by rows of narrow braid: the lower band is continued to the back of skirt, and at each side is a group of bows of black ribbon; the upper part of front forms a square of black silk covered by the rows of braid and edged by lace: the folds of silk and braid are continued round to the back of neck, which is encircled by a frill of black lace: the sleeves have deep cuffs of black silk edged by lace and finished by bows of ribbon. On the chest is a bow. Bonnet of drab straw with black velvet and an ostrich feather. For back view see plate 2a. VILLE DE PARIS.

By lengthening the skirt, especially at the back, where it must form a point, this Pelisse may be cut from our first full-sized pattern for April.

PLATE THE THIRD.

(Ball and Dinner Costumes).

BALL COSTUME.

Fig. 1.—*Princesse* Dress à deux jupes of white muslin and of light blue silk: the bottom of underskirt is ornamented by groups of small pleats of the silk, alternated by spaces of plain silk partly covered by white lace: above is a pleated flounce of silk: the remainder of this skirt is of white muslin arranged *en draperie* and caught up at sides by groups of bows and single ends of black ribbon: the front of *corsage* forms a *gilet* of the silk, closing by buttons and extending to the *basque* level, where it is terminated by a *biats* band of silk edged by white muslin, and at lower side by white lace, below which, the front of skirt is composed of flat pleats of the silk divided into sections by stitching, and finished by a frill. The *gilet* is enclosed by narrow white lace, flanked by bows of black ribbon, and the remaining portion of *corsage* (and of upperskirt) is of the muslin: the sides of the skirt are edged by lace, and are caught up and fastened by black bows accompanied by small blue flowers; from beneath the left side start loops and ends of the ribbon: the back is *bouffante* (see plate 3a), the top of *corsage* forms in front a slightly defined point, and it is trimmed by a frill of white lace. The sleeves form puffs. For view of right side of this Tunique see plate 3a. M^{ME}. BREANT CASTEL.

By shortening the gilet, and making the body low on the neck, this Ball Tunique may be cut from the Polonoise à Gilet given with our January Number.

DINNER COSTUME.

Fig. 2.—This Robe consists of an under-skirt of straw colored silk, and a *Princesse* Tunique of white muslin and silk: the skirt forms a long train and is trimmed at bottom by a broad flounce, arranged in sections of small pleats, divided by single large pleats: the flounce is headed by a drapery of white muslin edged at its lower side by lace, and caught up at intervals by leaf-shaped ornaments of the silk. This drapery is surmounted by an upright pleated frill of silk: the front of skirt is covered by pleated flounces of graduated widths: the *tunique* skirt is draped to form points at the sides, and is square at back; it is edged by narrow lace, is caught up *en bouffant* and fastened just below the back of waist by loops and floating ends of straw-colored ribbon: the front of *corsage* is open *en cœur*, and the upper portion is covered by a flat trimming of straw-colored silk, notched at sides, and edged by narrow lace; on the chest is a small *bouquet* of scarlet flowers: the sleeves reach to the elbows, they are gathered up and traversed by bands of silk, and finished by double frills, the front portions of which are of lace, and the backs of *stüted* muslin, with *papillon* bows of the silk. For back view see plate 3a. GRANDS MAGAZINS DU LOUVRE.

This train skirt is of the same form as the models given at the bottom of the seventh plate of our January Number.

DINNER COSTUME.

Fig. 3.—Dress of white spotted muslin and of pink silk: the bottom of skirt is of pink silk and is trimmed at sides by two flounces, the upper one put on with a narrow upright heading; the back of skirt falls in fixed pleats from the waist; the front is arranged in small flat pleats and forms a sort of *plastron*, enclosed by bands of plain white muslin bound by pink silk and edged by narrow white lace at the outer sides: the pleats just described start at the *basque* level, above which the front of *corsage* forms a *gilet* of the pink silk extending to the chest only, and closed by buttons and edged by muslin bands: the remainder of *corsage* is of the spotted muslin; the sides of front (enclosing the *gilet*) serve to complete an open square and are edged by the bands of plain muslin, the open portion finished by lace: the *basque* is slightly hollowed out at back, and is edged by the muslin bands with frills of lace, the band being carried a short distance up the centre of back. Attached to the sides of the *Plastron* is a sort of draped upperskirt of spotted muslin edged by a lace frill and fastened up *en bouffant* at back by bows and floating ends of pink ribbon: starting from beneath this skirt appear at sides, square pieces or tabs of spotted muslin, edged by the bands of plain muslin accompanied by lace frills: the sleeves are terminated at the elbows by deep frills of lace, headed by folded bands of pale pink silk edged by narrow lace. For back view see plate 3a.

The Dresses on this plate are by MADAME BREANT CASTEL.

PLATE THE FOURTH.

COSTUME FOR HOME.

Fig. 1.—*Princesse* Robe of pale grey cashmere, and of brocaded silk of a deeper and very blue shade of grey. The centre of the entire front forms a *plastron* of the brocaded silk, which is carried across the shoulders and forms a point at back of neck, the front of neck being slightly open: the lower portion of sides and back of skirt are draped: at the bottom is a plain band headed by festooned folds and divided into sections by groups of *stüted* pleats of brocaded silk, with upright headings: the dress is closed in centre of front, and the *plastron* (which is of graduated width) is finished at the opening by a very narrow *stüted* frill of white muslin; on the chest and at bottom is a bunch of loops of narrow grey ribbon, and the open part of *corsage* is finished by very narrow frillings: the sleeves are of the brocaded silk and have deep pointed cuffs of cashmere with several loops at back; a similar ornament is placed at the back slightly below the waist. For back view see plate 4a.

This elegant dress is from the MAISON OLLIVIER.

The *Louise* Tunique given with our Number for May last, may be used as a base for cutting this dress: the *plastron* must be separated from the front, the back pleat must be omitted, and extra length must be allowed to form the horizontal folds at bottom of skirt.

PROMENADE COSTUME.

Fig. 3.—This Costume consists of an under-skirt and *Basquine* Habit of brown *Matalassé* or brocade: the back of skirt forms large flat pleats falling from the waist and separated by groups of *stüted* pleats of brown silk or velvet of a darker shade: the bottom of skirt is trimmed at front and sides by a flounce similarly arranged; above the flounce is a broad band finished at its upper edge by a row of buttons, and surmounted by seven broad fixed folds: the front of *Basquine* skirt is cut off at the *basque* level, the centre of back is hollowed out to the same level, the sides forming long square-shaped tabs, (something like the skirt of a Gentleman's dress coat): at the top of back opening are a knot and loops of the dark shade, and at sides are fancy pockets of the same: the entire skirt is edged by brown fringe, and the tab-shaped pieces have broad hems imitated at bottom by *rouleaus* studded by buttons. The front of *corsage* closes by buttons, and the upper part of front is of the dark shade and is trimmed by a notched collar and *revers* of silk, meeting on the chest: the sleeves have fancy cuffs of brown silk or velvet, ornamented by fringe and buttons. Bonnet of light brown *crepe*, trimmed by a garland of very pale yellow flowers, and an ostrich feather and strings of the same color. For back view see plate 4a.

This Costume is from the MAGAZIN DES ÉLÉGANTES.

MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—Dress of blue *foulard*: the bottom

of skirt is trimmed by two flounces; the skirt is draped and fastened at back, where it is ornamented by broad sash ends edged by frills. Tight-fitting Casaque of black cloth, closing by buttons in front. The skirt is edged by fringe, at a certain distance above which, is a trimming composed of several rows of very narrow braid, which forms at sides and in front flat rosettes finished by tassels: the neck is ornamented by a collar trimmed by the narrow braid, and the centre of back is trimmed by a thick band, formed by several rows of the braid placed close together, and terminating in a series of the flat rosettes of graduated size with a tassel at the extremity. The sleeves are trimmed at wrists by the rows of braid, accompanied by rosettes and tassels. Black straw hat, trimmed by blue silk and by a wing feather. For front view see plate 4a.

This Costume is from the MAGAZINS DE LA PAIX.

Any close-fitting Casaque may have the skirt lengthened to form this pattern.

PLATE THE FIFTH.

No. 1. HAT of pale green silk for the country or for the garden: the crown is high and Pagoda-shaped, and the upper part is ornamented by flat bows or loops of the silk, partially covering small folds which extend about half way towards the brim. The lower half is arranged in two groups of horizontal folds, intersected by a row of loops, and the brim is edged by a *stated* frill of white muslin: at the back are long loops and ends.

No. 2. CHAPEAU of black straw having the inside of brim finished by a frilling of white *crepe-lisse*: the crown is enclosed by a band of bright blue ribbon, and at back is a circular ornament of straw, enclosed by the ribbon, which forms floating ends: in front are long loops, and at back of crown is a spray of small blue flowers.

No. 3. CHAPEAU of light brown straw, trimmed by a draped band of pale blue striped *foulard*, which forms a large bow and a lappet at the back: the inside of front and sides is trimmed by a garland of bright green foliage, a spray of similar foliage being placed at left side near the front.

No. 4. HABIT-SHIRT of thick muslin and lace. The upper portion is edged by a frill of narrow lace, and the ornamental part forms a fancy shaped *plastron* arranged in narrow folds and edged by a *biass* embroidered band with a frill of lace. MAISON LESIRE.

No. 5. HAT of brown straw, having the brim turned up and lined by black silk; at top of crown are bows of black ribbon fixed by some yellow flowers, starting from which a draped band of the silk ribbon is carried to the back of brim, where it is attached by similar flowers, and terminates in loops and a floating end: the two groups of flowers are connected by a trail of pale green foliage.

No. 6. HAT of grey straw, having the edge of brim turned up and bound by black silk: at left side of crown is a chain of bows of black ribbon, and at right side is a band of the ribbon, serving to fix a long white ostrich feather.

No. 7. HAT of black chip, having a soft crown of black spotted net lined by silk, and edged by a narrow *stated* frill: the crown is encircled by a wreath of flowers of mixed colors with foliage, forming at back a spray, which surmounts two loops and a long floating end of black ribbon.

No. 8. SLEEVES of white opaque muslin and narrow lace, belonging respectively to the Habit-shirts No. 4 and No. 12.

No. 9. CHAPEAU of black silk; the brim is bound by pale yellow silk, and the inside of front and of sides is trimmed by a double frill of white lace: the crown is enclosed by a folded band of pale yellow silk, and at left side is a long ostrich feather of the same color, fixed by a mother-of-pearl buckle, from which also starts an *éventail* shaped ornament of white lace.

No. 10. Garden HAT of light brown straw with trimmings of blue and green striped *foulard*, which also forms a lappet or veil at the back.

No. 11. HAT of black straw, having the sides of brim curled up; the Hat is trimmed by a draped band of striped blue and green *foulard*, which forms at back some puffs and a lappet.

No. 12. HABIT-SHIRT of thick muslin, with open coat-shaped collar of white linen, edged by a frill of narrow white lace; the lace is continued along the front, which is closed by pearl buttons: above the frill of lace on the collar, are two pipings of linen.

Figs. 1, 10, and 11 are by MESDAMES BRIE ET GEOFREIN: Nos. 2, 3, and 4, by MADAME BOIREAU: Nos. 7, and 9, by MADAME CHILLORET; No. 12 is from the MAISON LESIRE.

LIST OF QUANTITIES OF MATERIALS REQUIRED, TO MAKE UP THE COSTUMES IN OUR PLATES.

PLATE THE FIRST.

Fig. 1.—Ten yards of plain lavender cashmere or silk 2 inches wide; six yards of grey striped silk 22 inches wide, or four yards of 86 inch mohair. Five yards of blue ribbon and 24 blue buttons.

Fig. 2.—Four and a half yards of satin cloth, double width 44 inches wide. Six large buttons for Paletot and 12 smaller do. for the dress.

Fig. 3.—Dress: fifteen yards of light colored silk or cashmere 22 inches wide. Two yards of the darker shade of silk. Fifteen yards of light colored ribbon. Eight yards of woven trimming. Casaque: seven yards of velvet.

PLATE THE SECOND.

Fig. 1.—Fifteen yards of Cashmere de Soie (or satin cloth) 27 inches wide. Three yards of *Galon de Chenille*. Twenty four buttons.

Fig. 2.—Dress: seven yards of cashmere or poplin, double width. Forty eight buttons. *Pelisse a Fichu*: about three yards of 54 inch cloth: Five yards of fringe. Forty-six yards of narrow braid. Two yards of ribbon.

Fig. 3.—Dress: fifteen yards *Poult de Soie* 22 inches wide. Five yards of fringe. Six yards of narrow trimming and six yards of wide do. Twelve buttons. *Pelisse*: about eight yards of velvet.

PLATE THE THIRD.

Fig. 1.—Seven yards of blue silk 22 inches wide. Seven yards of *Crepe de chine*. Eight yards of lace 4½ inches wide; three and a half yards of lace 2½ inches wide. Three yards of satin for sash. Two yards of narrow satin ribbon. Twelve buttons.

Fig. 2.—Twelve yards of yellow satin or silk 22 inches wide. Three and a half yards of 54 inch white *mousseline de Soie*. Three yards sash ribbon. Nine yards 4½ in point lace: six yards of 3½ inch lace: two yards of 2 inch lace. Twelve buttons.

Fig. 3.—Ten yards of pink silk. Seven yards of white *foulard*, or three and a half yards of white spotted muslin. Three yards sash ribbon. Four yards of 4½ in. lace: six yards of 3½ in. lace: seven yards of 2 in. lace. Eighteen buttons.

PLATE THE FOURTH.

Fig. 1.—Four yards blue brocade 22 in. wide. Ten yards of grey silk or cashmere 22 inches wide. Eight yards of satin ribbon. Four large buttons.

Fig. 2.—Twelve yards brown brocade, and five and a half yards of darker brown velvet: or ten yards of brown *Malasse* 27 inches wide, and five and a half yards of silk. Forty-eight large buttons.

Fig. 3.—Dress: sixteen yards of blue Cashmere *Princesse* or *foulard*. Twenty-four buttons. Casaque: six and a half yards of *Poult de Soie*, or two and three quarter yards of 54 inch cloth.

AUNT HETTY'S KNITTING CLASS.

About seven years ago, in consequence of severe domestic bereavements, I left my home in London to become an inmate of my maiden aunt's establishment, in a small village near Birmingham.

She was my late mother's only sister, and received me with tender affection by reason of the life-long love which had united their hearts; a love which had been carefully nourished by close correspondence, though absence from each other was unavoidable, owing to the distance between the two houses, and the comparatively needy circumstances of both sisters.

When, therefore, the slender income of my widowed mother, which I had contrived to increase by giving daily lessons, (not of a very accomplished character, let me confess) came to me at her death, I determined at aunt Hetty's request to cast in my lot with hers, and endeavour by my care and affection to make easy the latter days of one who had so tenderly loved my mother.

I shall not dwell upon my reception by the sweet-tempered, patient maiden-lady, nor upon any particular, of my life with her, save the one which gives a title to my present sketch; but in passing I cannot forbear to say a few words in tribute to her memory,—for she has been dead two years.

I knew of old, and I am indeed beginning to learn by experience, that the state of an old maid is often made the cause of certain unkind witticisms,—or rather I should say frivolous speeches, for remarks of this kind are generally as far removed from real wit as from kind-heartedness,—but on dear aunt Hetty's name, the most flippant tongue was silent, and no idle jest or sneering word was ever uttered about her "single blessedness."

A few knew the real story of the tragedy which had blighted aunt Hetty's early hopefulness, (I knew it in its fullest particulars from herself), but even the youngest and most thoughtless of the little circle in which she moved was so impressed by her rectitude, so awed by her dignity, so strongly drawn by her sweetness, that all hearts alike felt love and reverence for her. It was a singular regard perhaps, the unavoidable respect and consideration shown to a woman sanctified by sorrow, rather than the joyous outcome of affection which is given by one gay heart to another, but from what source soever this feeling arose, it was real and earnest; it followed aunt Hetty

in her daily life, and is even yet testified by often freshly-strewn flowers upon her grave.

Aunt Hetty's knitting-class came into being on this wise. She was herself great in sock and stocking knitting, and the chiefest of her charities for many years—her means being so small—had been the manufacture and distribution of these useful articles of wearing apparel. Not one poor old man or woman, and but few children in the little parish, but could show at least one pair of socks or stockings of her making. Black, white, red, blue, grey, and brown, wool and cotton, ribbed and unribbed, I used to meet Aunt Hetty's handiwork, at all points in my country walks within a reasonable distance of our cottage. Nor only did she knit for her poorer neighbours; the Squire's "heather mixed" shooting stockings, the delicate shaded silk hosen which abounded in the wardrobes of the ladies at the Hall, came forth from my aunt's industrious hands. For these she of course received a price; and the sums thus pleasantly earned, were soon spread far and wide, little,—very little—rills of charity, but blessed by God, I doubt not, equally with the larger gifts of the more wealthy.

But like many people who carry one pursuit to perfection, Aunt Hetty was bigoted on the subject of knitting. She evinced and expressed the greatest contempt for "*woven*" goods, and was not at all times tolerant, despite her sweet nature, of persons who could not wear the home-made articles she would so gladly have supplied.

I almost suspect the old lady thought that any person who refused to try was a little deficient of sense.

She was also grieved and even indignant that the females of the working classes round us were not more willing to learn her art; and she was equally severe in her strictures on the Squire, who as manager of the village might have done much, in that he did not insist upon that branch of useful needle work being daily practised by the scholars.

But the population of our little village and the villages near were not a knitting class. They accepted Miss Hetty's gifts gratefully, and wore them thankfully, but when it became a necessity to procure those indispensable articles for themselves, it seemed much easier and more satisfactory to go to the little shop in the village, or to the haberdasher's in the neighbouring market town, and there to purchase divers lively goods in stripes of red, white, and blue, &c., &c. than to buy a pound of yarn and knit for themselves.

Aunt Hetty thought this wrong, but I am by no means entirely of her opinion. She herself taught me to knit, and I love the work dearly, but it is tedious to learn, and to unaccustomed fingers is slow in progress: these objections are important ones to the wives of labouring men, whose only time for family needlework is usually after a long day's toil, either at the wash-tub, or in the fields. But Aunt Hetty could not see this. The action of knitting rested *her*, she said, which I quite believe, and indeed know for myself, but I fear if we had been engaged all day like the women I have just named, we might be inclined in the twilight to fold our tired hands on our knees, instead of swiftly passing the woollen web from one shining needle to another.

Aunt Hetty had preached a long while, but found no converts to follow her teaching, until one day the Squire's youngest daughter, a bright cheery girl of eighteen, called upon us in her usual friendly way.

"How quickly you knit, Miss Hetty!" she said during our conversation, "it is so pleasant to watch your bright needles flying through that scarlet mesh, and their click-click is quite cheering. I wish I could knit."

"Should you like to learn, Miss Stella?" asked Aunt Hetty eagerly. "I will gladly teach you."

Miss Stella became our first pupil. I say *our*, because I often supplemented Aunt Hetty's instructions.

Time went on, and our eager young learner became quite a proficient in the art of knitting, and almost as earnest a devotee as my Aunt herself.

"Oh! Miss Hetty," she said one day, "my mother says if you can get a few young women to make a class, she will supply all the materials, and I may come to help you to teach them."

Aunt Hetty was delighted, feeling that with the weighty influence of the Hall ladies, her darling hope might be realized. Miss Stella was an admirable ally: she rode, drove, or walked to all the farmers' and cottagers' houses, to beg pupils, and actually on the third day after the proposition, a party of five women including Aunt, Miss Stella, and myself, were gathered in our quiet little parlor. A goodly supply of wools and cottons, with suitable knitting needles had been sent as promised, and we began our work.

It was arduous and wearisome at first, but we grew interested in our scholars, and the task of guiding toil-hardened fingers into the mysteries of purling, narrowing, making up

the heel, finishing the toe, &c. was a labour of love.

Our class, which was held on only one evening a week, was soon increased by a few pupils of the better orders; the farmer's daughters came, and a lawyer's sister from the neighbouring town, hearing of our success, joined us, and a very apt pupil she proved to be.

She is married now, and looks with pride on the sturdy limbs of her boys clothed in the serviceable garments she made for them. She has followed too, a nobler part of Aunt Hetty's work, for few bazaars or charity work-societies in our neighbourhood are without goodly specimens of her industry and skill.

Nor is Miss Stella behind her in similar work, but in her widened and fashionable life since her memorable marriage, the time for this humble mode of doing good is denied her; she is however always ready to aid by gifts of material, and facilities for ready sale, any attempt made among us to benefit the poor by our labours.

I remember one of our pupils' advent, a remarkable one, since he was of the masculine gender. His mother, a sturdy washerwoman, who grew to love knitting greatly though she could but seldom attend our meetings, begged permission to bring him with her on one occasion, as he had expressed a wish to learn to knit. He was a good-looking boy, about nine, with a bright open face, and a candid manner. We rallied him a little on his desire for feminine employment, but Aunt Hetty stopped our mirthful questioning by asking him his reason. I shall not soon forget his half-proud, half-ashamed face as he replied,

"'Cos if I could knit, I would'n't mind bird-tending."

"A good reason, my boy," was aunt Hetty's answer. "and I will teach you myself."

So Tom Green became our pupil, and when "bird-tending" time came round again, he was able to sit triumphantly in his appointed place in the field, and employed his leisure between the minutes of scaring the birds from the newly sown furrows, in slowly but surely fashioning a grey stocking. He finished the pair during the bird tending, and next season made two pairs. Young as he was, Tom Green was not to be laughed by his fellow boys into giving up his knitting, and the time came, alas, for Tom! when his oddly-acquired knowledge was of greater service to him. A sad accident in the harvest field deprived him of the use of his limbs, and he was thereafter condemned to lie in his little bed. As strength returned to him, though never able to leave it, he could sit up,

and take his stocking, the poor half-knitted stocking he had put down on the very morning of his accident. A bright thought struck him!

Might not he earn money by his work?

He did. All were kind to him. The Hall ladies and Aunt Hetty aided him, both with material and further instruction, and among our Stella's many friends there are few who have not heard of the poor cripple, and assisted him by purchasing his work.

I would gladly linger on a few more details of Aunt Hetty's knitting class, but time and space warn me to conclude.

I do not speak of it as a great blessing to our little parish, for it is very insignificant, and indeed it becomes more so every day since dear Aunt Hetty's kind face and gentle influence are missing; but I cling to it, and it comforts me to think that it may do a little good: but if it may not, it is at least good to me, who am no longer young, and oftentimes very lonely. Moreover it always has been, and still is a means of circulating a kindly feeling among people of different classes, for though dear Miss Stella with her high-bred graciousness is no longer one of us, I find our curate's wife, and the better class of farmers' daughters always willing to exchange friendly relations with my humble pupils. Above all, it is a tender source of pleasure to me, as being founded by one I loved, and whose memory will be cherished long in the minds of every one who belonged to Aunt Hetty's Knitting Class.

H. S.

MATHER'S NIGRINE.

This new marking ink, which is jet-black, is a great boon, and supplies a long-felt want. The ease with which it may be used, and the fact that no heating is required to complete its effects upon the linen, render it an invaluable addition to our household requirements, while the superior ingredients of which it is composed prevent any damage from its use to even the most delicate fabric: repeated washing has only the effect of fixing its blackness.

The Theatres.

At COVENT GARDEN, Messrs. Gatti's Promenade Concerts are proving highly successful, as they well deserve to be. The fact that one of the first of our English musicians, Mr. A. Sullivan is the conductor, is a sufficient guarantee that the interests of the musical art, as represented by the most elevated and refined music of the best composers will find due recognition in the Programme, as well as the various styles of operatic, ballad, and dance music. The list of *artistes* include most of the best vocalists and instrumentalists, including among the vocalists Mr. Santly, Mr. E. Lloyd, and Signor Frederici; Mesdames Antoinette Sterling, Edith Wynne, Alma Verdini, Mary Davies, and Rose Hersee; and Madame Montigny Remaury and Mr. Charles Hallé, (among the soloists),

while the orchestra contains the names of such well known artists as Messrs. H. Reynolds, Redcliff, Hughes, Lazarus, Horton, Harper, Jensen, and Lockwood. All lovers of good music must wish for these concerts the highest degree of success.

At the HAYMARKET Mr. Sothorn appears for a few weeks only in his famous impersonation of *Lord Dunsany*; this talented actor is as humorous as ever, and crowded houses every evening testify that his efforts to amuse are fully appreciated. A new comedy by Mr. Byron is in preparation at this favorite house.

At the PRINCESS's, the withdrawal of the sensational drama *Queen's Evidence*, is announced, in order to make room for a grand dramatic version of *Uncle Tom's Cabin*, in which a troupe of real jubilee singers, and plantation dancers will appear.

Messrs. Howe's adaptation of Victor Sardou's play *Diplomacy* is enjoying a career of uninterrupted success at the PRINCE OF WALES'. The company is a very strong one and the performance is marked by that quiet perfection of style that is a characteristic of this house.

At THE STRAND, the great attraction is Mr. W. S. Gilbert's clever comedy *Engaged*, with Mr. George Honey in the principal part—Cheviot Hill.

Messrs. Gilbert and Sullivan's comic nautical opera, *H. M. S. Pinafore*, is enjoying a long run at the OPERA COMIQUE. The opera is preceded by a musical sketch by Mr. Charles Crossmith, entitled *Cups and Saucers*, which is a clever satire on the china-mania.

At the OLYMPIC there is a striking melodrama adapted from the French by Mr. B. Webster, Junr., and called *The Woman of the People*.

We must not conclude our Theatrical notices for this month without naming the great drama *Proof*, which is supported at the ADELPHI by Mr. H. Neville and a very powerful company, and is produced with entirely new scenery, dresses, and properties.

Answers to Correspondents.

•• Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

•• Correspondents who desire answers by post must enclose a stamped and addressed envelope.

ALICE.—A model for a full train skirt, suited for full dress either in afternoon or evening, was given in our number for January last. We will send you a full-sized pattern of it on receipt of nine stamps: it is called the Marquise train skirt. We advise you to take in our Magazine regularly every month; you would then have the patterns of all fashionable styles.

E. W.—We believe the safest and best application for the hair, under the circumstances you name, to be Rowlands' Macassar Oil: this old established preparation still keeps up its reputation, and we understand that no expense or trouble is spared in its manufacture so as to render it as perfect as possible.

A SUBSCRIBER, (Ludlow), has not complied with the first paragraph of our regulations.

THE FOLLOWING FULL-SIZED PATTERNS have been given in this Magazine during the past few months.

JUNE.—The Exposition Pelisse, falling square at front and tight-fitting at back: and the Princess Mand Robe for a little girl. Models of the Antoinette Corage and the Louise Pelrine.

JULY.—The Princess Margaret Fichu, with habit-baques at back, and the Sophie Corage for a Travelling Dress. Models of the Valhrie Robe, and the Parisian Demi-Train Skirt for Morning Dress.

AUGUST.—The Victoria Corage, and the Dubarry Evening Corage. Models of the Scarborough Tunique, and the Pompadour upper-skirt and Tablier.

•• Any of the back Numbers of this Magazine for the year 1873, August excepted, may be had Post Free by enclosing 9 stamps, to Louis Deneys & Co. 1, Kelso Place, Kensington, London, W. The August Number will be sent for 12 stamps.



October 1878

Plate 2

Le Monde Élegant



October 1878

Plate 3

Le Monde Élegant



October 1878

Le Monde Éléphant



October 1878

Le Monde Élegant

Plate 1



Plate 4

October 1878

Le Monde Élegant

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N.

TRES.

VOL. 55.

are a little grand state are form in- will become n opportu- very beauti- gloves that

e a great ordered with velvet and in the orna- longer. Our accurate view Our evening g styles for hown on our dmired.

ER.

Paris.

ld you I should age contract of h the rich and en to give you a hich I think may

lly must call her g in a toilette of re, and trimmed dy, sleeves, and ariands of small vels were pearls. s attire, but all I better taste than y bridegroom. so, the Princess arm in a Prin- ent breadth was of a ruby flowers; the w style, out square

ys adds brilliancy et manners, wore a or a decollet Prin- The bottom of the trimmed with gold old and black lace; trimmed like the

oves, and jewels to

I had not seen such bly for some time, TESSE DE B—,

October 1878

le Monde Élégant

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October 1878

Le Monde Élegant

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REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



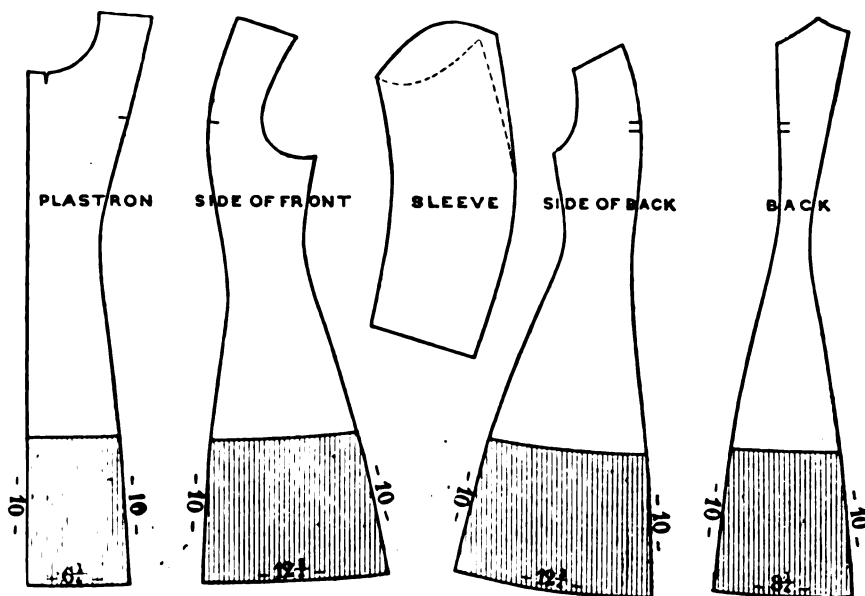
Fig. 1.

Fig. 2.

Fig. 3.

THE ST. GERMAIN PELISSE.

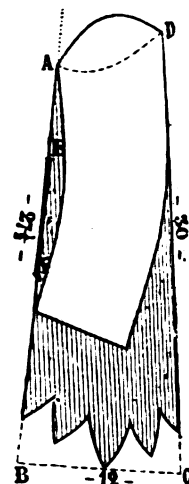
As shown on fig. 2 of plate 1, (our first full-sized pattern).



The above five models show the exact shape of the ST. GERMAIN PELISSE, (our first full-sized pattern), when completed to its full length. The shaded portions are those which are to be added, and the amount to add is 10 inches to each piece. When completed the width at bottom of front or Plastron must be 6 1/2 inches; the side of front and the side of back must each have a width at bottom of 12 1/2 inches, while the bottom edge of the back must be 8 1/2 inches wide. The notch near the front edge of neck, shows the middle of front, the extra width beyond the notch being allowed for the buttons and buttonholes.

THE VENETIAN SLEEVE,

As shown on fig. 2 of plate 2.



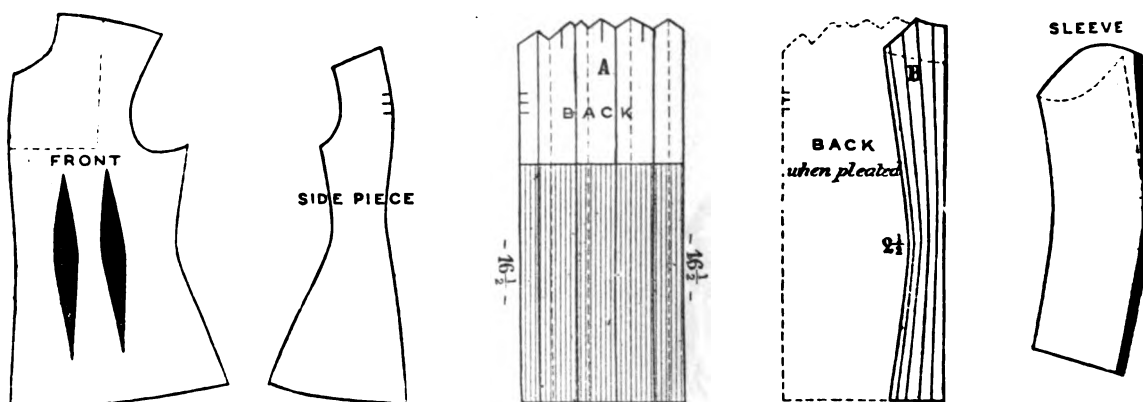
To cut the Venetian Sleeve, take the sleeve of the St. Germain Pelisse, and lay it on a piece of

paper, so that the top and bottom of the fore-arm seam both touch the edge, A B. Make the front of sleeve, (A to B), 37 1/2 inches long: the width at bottom, B to C, must be 12 inches: and the length of hind arm, C to D, must be 30 inches. The bottom must be cut out in vandykes, as indicated on the model.

In making up,—the back of sleeve, C to D, must be laid on a folded edge of the material. The front of sleeve may either be left open from the armhole at A, or may be sewn up, with an opening left to pass the arm through. This opening, E—F, should be 9 inches long, commencing at 7 inches from the armhole.

THE PRINCESSE THYRA CORSAGE.

Illustrated on fig. 3 of plate 1, (our second full-sized pattern).



These five models show the way in which the various parts of the Thyra Corset are joined together, and also the way of completing the back to its full length, and of obtaining a dress sleeve from the sleeve of the St. Germain Pelisse. The front shows the two puffs or flaps which are taken out to define the figure, and the square trimming on chest, all of which are marked on the pattern by pricked lines.

The sidepiece and full pleated back are placed side by side, the seam which joins them being marked by three small cuts in each piece. The piece marked A is the top of back, the shaded part just below it is the portion (16 1/2 inches long) which has to be added. The piece marked B, shows the form of the back when all the folds are laid over, so as to pleat it into its proper shape: it will be seen that it is rather narrower at waist, this is done by over-laying each pleat rather more at the waist level.

The sleeve of the St. Germain Pelisse, or indeed any Pelisse sleeve, may be made into a Dress Sleeve, by taking off about a quarter or three-eighths of an inch, all along the hind arm seam: the black part of this model represents the portion which has to be cut away.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 658

OCTOBER, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIAN FASHIONS.

We said a few words in our last month's Number about the great division that exists between the French Aristocracy and the Republicans. The injury done to Fashion by this state of things is, that the people have now no leaders in taste, everything is in confusion, and Fashion has nearly come to a stand still.

Some say, return to crinoline and short skirts, but these ideas are in opposition to true taste and progress. Many ignorant people imagine that Fashion bounds from one style to the opposite. This is an erroneous idea. Fashion is regulated by certain fixed laws; it proceeds gradually, and is an expression of the feelings of the age: it has been for some time oscillating between the Classic style and that of Louis XV, not, of course, copying either, but having the spirit of both ages.

All the world is increasing in wealth and luxury: to see the luxurious style of dresses we have only to go to the Paris Exhibition, and look into some of the cases in the French dress department. Ladies would be astonished at the gorgeousness of the elegant costumes.

Many of our fair readers will now have an opportunity to see for themselves. Charles Gask & Company, of Oxford Street, have purchased many thousand pounds' worth of dresses, cloaks, mantles, &c., and we suppose they will exhibit them after the close of the Exhibition. They have not purchased the most expensive, but all these splendid dresses show the luxuriousness of the present age.

We have seen chenille *galon*, and fringe at 15s. per yard, being put on dresses for the coming winter; they are now being used in London as well as in Paris.

We have lately received several additions to our distinguished patronesses; we shall therefore place amongst our costumes, specimens of the more expensive dresses.

In reviewing Fashion as it existed last October, we do not see any great amount of change.

Where long trains are worn they are a little longer than last season, and for grand state occasions they terminate in a square form instead of round. Sleeves of all kinds will become gradually shorter; this will give an opportunity for the display of the present very beautiful bracelets, likewise of the long gloves that are becoming so fashionable.

Color in dresses has undergone a great change since last year. Cloaks bordered with rich fur are still very fashionable, velvet and cloth Mantles have only a change in the ornamentation, and they are a little longer. Our plates of Costumes give a very accurate view of the styles that will be worn. Our evening dress plate shows the prevailing styles for dinner and evening: the *toilettes* shown on our third figure has been very much admired.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

When you were in Paris, I told you I should be present at the signing of the marriage contract of the beautiful Contesse de Ch—, with the rich and handsome Count de C—. I now hasten to give you a description of a few of the *toilettes*, which I think may interest you.

The beautiful Contesse —, we really must call her beautiful, for she looked so charming in a *toilette* of white gros grain, made *en Princesse*, and trimmed with white Chantilly Lace: the body, sleeves, and square train were trimmed with garlands of small white roses without leaves. Her jewels were pearls.

I cannot quite describe Gentlemen's attire, but all I can say is, that nothing could be in better taste than the dress of the handsome and happy bridegroom.

The aunt of the beautiful Contesse, the Princesse de Ch—, looked very happy and charming in a Princesse robe of ruby velvet, the front breadth was of cream-colored brocade, studded with ruby flowers; the train, of ruby velvet, was in the new style, cut square and trimmed with Brussels lace.

The Baroness de V—, who always adds brilliancy to all scenes, by her lively and sweet manners, wore a polonaise of black Chantilly lace over a *decollée* Princesse robe of cherry-colored *faillle*. The bottom of the dress and the very long train, were trimmed with gold lace, headed by a *riches* of narrow gold and black lace; the sleeves were nearly short and trimmed like the bottom of the dress.

All the ladies wore very long gloves, and jewels to match the *toilettes* in color.

I spent a few very happy hours; I had not seen such a brilliant and distinguished assembly for some time.

CONTESSÉ DE B—.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsø Place, Kensington, London, W.

The first pattern is the **ST. GERMAIN PELISSE À PLASTRON**, as represented on the second figure of our first plate. This pattern consists of five pieces, viz:—front or plastron, side of front, side of back, back and sleeve. All these pieces (sleeve excepted) will require lengthening 10 inches at the bottom, as shown by the models on our seventh plate. The seam which joins the plastron to the side of front is marked by one cut, while there are two cuts in the seam between the side of back and the back.

Our second pattern (all the pieces of which are marked by one round hole) is the **THYRA CORSAGE**, with pleated back, as shown on the third figure of plate one. This pattern consists of three pieces, viz:—front, side piece, and the top part of the full pleated back, which will require lengthening about 16½ inches. The manner of lengthening the back, and also of pleating it, are fully indicated by the models on our seventh plate. The seam which joins the back to the side of back is marked by 3 small cuts near the top. The back has the upper edge of each pleat marked by pricking; the pleats are to be folded over towards the middle of back, and when pleated the top of back will be found to be of the exact form required. The sleeve of our first full-sized pattern will suit this Corset by taking off about a quarter of an inch all along the hind arm seam.

Description Of the Plates of Costumes.

Instead of giving a lengthened Description of the Plates of Costumes, as is usually done in Fashion Books, we have arranged to fill a portion of our columns with a list of the quantities of materials required to make up each Dress, Pelisse, or Mantle; so that any of our fair subscribers who select a dress from our plates, can order the right quantities of materials and trimmings without any trouble or calculation. Our readers, by looking at our "Colored Plates" and at the "Plate of Reverse Views," which accompanies each number, can see at a glance all those details of making up and trimming, which have hitherto taken so large a portion of our space to describe in words.

PLATE THE FIRST.

Fig. 1.—Pelisse of black cloth trimmed with ball fringe; rather long: will require 3 yds. of 54 inch cloth; 5½ yds. fringe 3 inches deep; 10 yds. silk ribbon 1½ inch wide, and 18 buttons.

Pale lavender cashmere Dress, *demi-longue*; will require 14 yds. of cashmere 22 inches wide.

This Pelisse may be cut from our first full-

sized pattern, by making the back wider and the side of back narrower: see back view on plate 1a.

Fig. 2.—Louise Pelisse of velvet, trimmed with silk, lace, cord and tassels. Very effective: will take 6 yds. of velvet 19 inches wide; 1 yd. of black silk; 5 yds. lace; 6 yds. ribbon; 12 yds. cord; 4 large tassels; 9 small ones; 36 buttons.

Dress of violet silk:—14 yds. silk; 24 buttons. We give the full-sized pattern of this Louise Pelisse. The Model of dress skirt was given in our last month's Number.

Fig. 3.—Dress à deux jupes of brown cashmere, trimmed with a woven band of lighter shade, and woollen lace to match. The Tablier is slightly draped and looped by bunches of narrow ribbon: no pockets. Quantity required: 18 yards. of cashmere; 9 yds. of narrow satin ribbon; 6½ yds. of woven trimming; 8 yds. of woollen lace, and 12 buttons.

We give the full-sized pattern of this Corset. The Costumes on this plate are from MADAME DAY-FALLETTE.

PLATE THE SECOND.

Fig. 1.—Princesse Costume of 'faded' green silk, plain and striped: the plain green silk forms a short skirt, while the striped silk falls en Princesse, to the middle of back skirt, then is looped up under the pocket and forms a round train at back. This costume is monté upon stiff muslin, which material also forms the short skirt under the striped silk. Quantities required:—6½ yards of plain green silk 22 inches wide; 8 yards of striped silk 22 inches wide; 3½ yards of ribbon; 24 buttons.

The Polonaise à Gilet given with our January Number gives an idea of the form of this dress.

Fig. 2.—Long Pelisse with open sleeves; it can be made in cachemire or poulx de soie, lined with blue or red flannel: it is trimmed with passementerie, curled feathers, and a long Chenille fringe; this style will be very much worn this winter. It will take 9 yds. of cachemire or poulx de soie 22 inches wide; 9 yds. blue or red flannel; 5 yds. of passementerie; 11½ yds. of curled feathers; 4½ yds. fringe; 7 yds. thick cord; 4 tassels, and 3 large buttons.

The Princesse dress will require 12 yds. of brown poplin 27 inches wide.

The Pelisse is of the ordinary form, with the skirt very long. We give the model of the sleeves on our seventh plate.

Fig. 3.—Princesse Dress of blue poplin; the tablier is covered by a network of chenille of a darker shade, trimmed at bottom by a long chenille fringe like that on the back: this is a very neat toilette and very elegant. Quantities required:—12½ yds. poplin 27 inches wide; 2 yds. chenille network 20 inches wide; 2 yds. chenille fringe, and 30 buttons.

This dress may be cut like the Valliere Robe shown on plate 7 of our July No. The back must be lengthened to form a point.

These Costumes are by MADAME PASQUIER.

PLATE THE THIRD.

(Ball Toilettes.)

Fig. 1.—Princesse ball dress; under skirt of blue silk very tight to the figure: a 'pointe' let in under the second bow to form the fan-shaped train: the white tarlatan slightly puffed at the side and front: the dress requires no buttons, it is fastened under the black velvet. Quantities required:—7 yds. of blue silk 22 inches wide; $3\frac{1}{2}$ yds. tarlatan 34 inches wide; 4 yds. sash ribbon; 6 yds. of $\frac{1}{4}$ inch black velvet; 14 yds. of $1\frac{1}{2}$ inch black velvet; 14 yds. of $1\frac{1}{2}$ inch blue faille ribbon: 14 yds. of narrow lace; $4\frac{1}{2}$ yds. of white lace 10 inches wide.

Our second full-sized pattern for February last may have the skirt lengthened to form this dress.

Fig. 2.—Dinner Dress of Princesse form, composed of light green Japanese silk: Polonaise of spotted muslin: it makes a very effective and inexpensive toilette. It will require:— $5\frac{1}{2}$ yds. Japanese silk 41 inches wide; 2 yds. spotted muslin, double width; 2 yds. narrow lace; 6 yds. of white lace 4 inches wide; $2\frac{1}{2}$ yds. pale green satin, for sash; and 7 yds. of pale green satin ribbon.

Fig. 3.—Ball Dress of pink satin and white silk. Square body front and back; the train falls square over the pink satin under skirt.—It will require:—6 yds. white silk 22 inches wide; 6 yds. pink satin 20 inches wide; 10 tassels and cords; 5 yds. lace, 4 inches wide; 2 yds. narrow lace; 1 large bunch of flowers on right side; 1 small bunch at the breast.

These Evening dresses are by M^{ME}. BREANT CASTEL.

PLATE THE FOURTH.

Fig. 1.—Little Girl's Costume. The black Paletot trimmed with fur, will take 2 yds. of black cloth; 4 yds. of fur trimming; 30 black silk buttons; and $\frac{1}{4}$ yd. black silk to imitate the button holes, and gilet.

The Princesse dress of light green cachemire, will require 7 yds. of cachemire 22 inches wide.

By altering the shape of the front, this Paletot may be cut from our second full-sized pattern for last month.

Fig. 2.—Costume à deux jupes of grey woolen snowflake, trimmed with brown silk or brown cachemire: if trimmed with cachemire the cord and tassels must be woollen: if a silk trimming is preferred, the cord must be in silk. This toilette is very elegant and tasty, and will require 15 yds. of snowflake 24 inches wide; $2\frac{1}{2}$ yds. of brown silk, or cachemire 22 inches wide; $4\frac{1}{2}$ yds. of cord; 2 tassels; and 30 buttons.

Fig. 3.—Black cloth Pelisse, trimmed with braid, cord, tassels, and fringe: it will be much worn for Morning Promenade. Quantities required:— $2\frac{1}{2}$ yds. of cloth 54 inches wide; 24 yds. narrow braid; 2 yds. cord; 12 tassels, and 12 buttons.

The Princesse Dress is of blue merino: it will

take 6 yds. of merino 44 inches wide.

By shortening the plastron and adding a cape, our first full-sized pattern may be used for this Pelisse.

The Costumes on this plate are by MESDAMES KEFFER.

PLATE THE FIFTH.

No. 1. CHAPEAU of black velvet, trimmed by a draped band of green silk, which passes round the crown; the back of bonnet is ornamented by some bows and puffings of the green silk, with loops and ends of the same: inside the brim is a white ostrich feather.

No. 2. BONNET of light brown silk and of striped green foulard of two shades: the crown is trimmed by a pale green ostrich feather. The brim is turned up and covered by black velvet, and the inside is trimmed by a *râche* of white net. Strings of the striped foulard.

No. 3. HAT of light grey felt, trimmed by a broad flat *râche* of pink silk which passes round the crown and forms a puff at the back. In front is a white ostrich feather with an upright *eventail* of the silk, and at left side is a spray of leaves: strings of the silk.

No. 4. Morning CAP of white opaque muslin and lace: the crown forms a puff enclosed by a band of blue silk, and edged by a triple border of the lace: at right side is a pale yellow flower.

No. 5. CHAPEAU of grey felt having the brim bound by blue silk: the crown is enclosed by a garland of white marguerites and foliage. The inside of front is trimmed by a frilling of white *tulle*, mixed with sprays of foliage: at top of front is a blue ostrich feather, which is carried back over the curl of the brim, and at back are loops of ribbon of the same color.

No. 6. BONNET of black velvet with straight curtain formed by folds of pale pink silk, edged by the velvet, and enclosed by the strings of pink silk, (which pass round the crown): the front is embellished by a pink ostrich feather and a bird of Paradise, both starting from a spray of green and brown leaves at left side, a green spray partially covering the curtain.

No. 7. Open COLLARETTE of white opaque muslin and lace: the open portion is long and narrow, and is edged by a double frill of lace united by a *rouleau* of black velvet: at bottom of opening is a star-shaped bow and short ends of black velvet.

No. 8. BONNET of grey felt, with trimmings and strings of black ribbon, and a curtain of grey fringe: the front of brim is turned up and covered by black velvet, and the inside is trimmed by a pleated frill of white net.

No. 9. BONNET of brown felt, with curtain and strings of silk of a lighter shade of brown: the silk is carried round the sides of crown and forms a very large bow in the front. Inside the brim is a pleated frill of white *tulle*, and at right side of the crown is a green wing feather.

No. 10. CHAPEAU of pale stone-colored felt, trimmed by striped foulard; near the edge of brim is a band of plain stone-colored silk: strings of the striped foulard.

No. 11. Morning CAP of white opaque muslin, which forms a puffed crown, ornamented by a broad frill arranged in flat pleats and stitched down near the edge. The curtain is similarly arranged, and the cap is trimmed by bands of blue silk and by rosettes of white muslin and lace.

No. 12. SLEEVE belonging to the Collarette No. 7, and trimmed to correspond with it.

The Bonnets on this plate are from MADAME DUFOURMANTELLE, 80, Boulevard des Italiens, Modiste to Her Majesty the Queen of England; to their R. H. H. the Princess Mathilde, and Princess Adalbert, Infante d'Espagne. The Lingerie is from the MAISON LESIRE.

THE HOUSEKEEPER'S STORY.

IN SIX CHAPTERS.

By the author of "Basil Raymond's Wife," "Four Fair Nieces," etc. etc.

CHAPTER I.

"Well, dear Miss Muriel, I will tell you the story from beginning to end, as you seem to wish it so much; and indeed since you have heard these whispers through Estelle from the servants, it is better that you should know the truth from your mother's own old servant, since the story chiefly concerns her life.

To make all clear, I must go back to the time when I was quite a young girl, just leaving the village school. I had been kept there a year or two longer than most girls of my class, through the kindness of Madam at the Hall, (your grandmother, dear,) as she intended to employ me when old enough to read to, and sew for her. It was considered, and indeed it was, great promotion for me, for my father was only one of the game-keepers on the estate, but Madam had lost a daughter who would have been just my age, and had taken to me with one of those odd fancies which often come to those bereaved of their children.

So one summer evening, my father took me to the Hall, wheeling in a barrow the little trunk containing my simple wardrobe, mostly provided by my kind patroness, though made by myself. Madam received us kindly, and my father, after partaking of refreshment, departed, leaving his humble duty with Madam, his love and blessing with me.

From that evening a happy life began for me. Many girls of my age would have thought it dull, but for me the calm, even tenour of existence, without a care for the morrow, or a thought beyond my duties, was perfect happiness.

Three years passed without any event to alter our usual routine, except the occasional visits of Mr. Algernon, the heir, who often came on flying excursions from college, or later, during the intervals of his foreign travel. In the fourth year of my residence at the Hall,—when I was nearly twenty-one, the first note of the change was struck, which altered for ever the calm music of life at the Hall.

Miss Muriel Tregarth, Madam's orphan niece, came to reside there. I shall remember as long as I live, the first glimpse I caught of her as she came quickly through the long drawing-room to greet her stately kinswoman. A fair girlish face, slightly flushed and wearied with long travel, sunny brown hair—so like

your own, dear,—and a sweet smile. She was plainly clad, but through the simpleness of her attire it was easy to see what a lady she was. I think my heart went out to her from that moment, and never until the day she died, did I hear an unkind or scornful word from those sweet lips.

Madam greeted her kindly, and bade her welcome home, with less than usual of the staidness that was wont to distinguish her greetings. She presented me as her maid and humble companion, graciously adding that she was sure I should always gladly afford Miss Tregarth any assistance in my power.

How soon my humble efforts to please my new mistress were appreciated, and doubly rewarded!

How soon, being almost the only young things in the place, we felt a friendly feeling for each other, humble always on my part, and never self-forgetful on hers!

At last, to Madam's great delight, Mr. Algernon returned to the Hall for good. Yes, we all felt it was for good, and not evil, when we saw him turn on the terrace-steps to thank the assembled villagers for their friendly welcome. There was rejoicing among the tenants and labourers on the estate, roasted sheep and oxen, barrels of ale, and old-fashioned games on the lawn. In the house there was rejoicing as hearty, though less vociferous, and a goodly company was assembled to welcome the master to his own home, to the grand old Hall where he was to rule henceforward, and where his mother, radiant in smiles, and stately in grey *moiré*, had been queen-regent so long.

She would be queen-dowager shortly, many thought, I know, who watched the bright glances which followed Mr. Algernon through the ball-room that evening.

I had dressed my two ladies, Madam in grey *moiré* as I have said, and Miss Muriel in floating robes of pink *tulle*, soft and clear as her own beautiful complexion, and with pink-tinted roses in her bright hair. She looked lovely; only one lady in the room could bear comparison with her, and this was, I thought, because she presented such a contrast.

I was stationed in the tea-room, and could see quite through the long lighted apartments, which were so beautifully decorated, and I remarked that foremost among the dancers,—rivalling, but not eclipsing, Miss Muriel,—radiant in white silk, with lilies and pearls in her night-black hair, was Miss Agnes Ayrton, the rich London heiress, who was one of the house-guests.

CHAPTER II.

I enjoyed my post of observation, and was never weary of watching the brilliant crowd, and speculating sometimes too, I fear, on the nature of several whispered conversations in the tea-room, when Mr. Algernon with Miss Muriel on his arm, came up and requested a cup of tea for his partner. Miss Muriel smiled at me, and leaning forward whispered,

"You have got your new dress on, Ray, I see."

She had given me the black silk dress I wore, saving the price, hardly, I often thought after, out of her scanty allowance, and I wore it on that evening in honour of the heir.

"You have got the new dress on. Do not spill the tea upon it. I shall break my heart if you spoil that dress."

They were laughing words, and as they left her lips, Miss Ayrton approached the buffet with her partner. I noticed a sullen, down-cast look on her face as she watched Mr. Algernon's attention to his partner, and I suddenly remembered hearing Madam say that he had been very intimate with the Ayrtons in London, indeed, she had hinted that something which would please her might come of the intimacy. But as I watched the lowering look on her face, and the subdued light in her eyes, I felt conscious of a wish that Madam's desire might not be fulfilled, and that a fairer, gentler mistress than Miss Ayrton might in time rule at the Hall.

The evening rolled away, and more than once during its flight, I noticed the same sullen look on Miss Ayrton's face as her eyes fell on my young mistress, who moved through the rooms so joyously, and was so admired, especially by her handsome cousin, Mr. Algernon.

I remarked also that the sullen look which disfigured Miss Ayrton so greatly, was often bent on me, whenever she came to the tea-room, or when her position in the dance or promenade brought her face to face with me at my post. I suppose she thought my humble admiration of my sweet little mistress too openly expressed, and probably too forward in a servant.

At last the most untiring dancers were worn out. I had assisted at the departure toilet of many ladies who came from a distance, and then resumed my post to dispense hot coffee to the visitors staying in the house, before they retired to their rooms.

I had served Mr. Algernon and the lady he then attended, when Miss Ayrton's partner

asked for a cup for her. As I handed it to her, she said in a low, peculiar tone,

"Take care of your dress, Ray."

"I do, Miss," I replied quietly, but rather astonished, "I prize it for the sake of the giver."

"Of course," she answered, and now I know what I only fancied at the time, that there was a cruel sneer in her voice. Then she turned away, and with a careless "good night" to all round her, she took her partner's arm, and left the room.

No one heard this odd conversation, and in the bustle of closing up, and attending to my ladies' toilettes I forgot it myself, but it recurred to my mind in my own room, when I took off my cherished dress,—cherished both for the sake of its giver, and because it was the first silk dress Madam had ever allowed me to wear. I suppose, however, in her proud motherly heart, she was glad for even a poor servant to honour Mr. Algernon's ball. I hung the dress in my closet, too tired to fold it that night—or rather morning—thinking too, that there might be a few creases in it, which the air would take out, then as quickly as I could I went to bed and to sleep.

Next morning, I was too anxious to go my duties to think of my dress, and therefore did not find time to fold that cherished article until four o'clock in the afternoon. Then, tired and somewhat dispirited—the reaction after my unwonted dissipation I suppose,—I went to my room to perform that necessary duty.

Picture to yourself, Miss Muriel, my horror, on taking down my prized garment from its peg in the closet, to find it cut literally *all over* in holes two inches round. Every breadth of the long full skirt was damaged, the body and sleeves were almost riddled, the entire dress, my dear, new, beautiful *first* silk was spoiled!

CHAPTER III.

I leave you to guess, my dear Miss Muriel, what was my state of mind at seeing the havoc made in my cherished dress. For a few moments consternation prevented me from realising the matter, and indeed it was some time before I could leave the open door of the closet, and sit down on a chair hard by with the damaged garment in my hands.

Upon recovering myself, my first impulse was to go to Madam, and show her the dress, but on consideration, I remembered she was probably asleep, resting after her unwonted fatigue of the previous night, and so I decided not to disturb her. I therefore determined—feeling I

must take counsel with some one—to find Miss Muriel and tell her. After searching I found my young lady at last in the billiard-room with several of the visitors, Miss Ayrton among them. A lively game was being played between Mr. Algernon and Miss Ayrton, and Captain Leslie and Miss Muriel. Seeing me enter and not liking to speak, Miss Ayrton, abruptly, as I thought, cried out,—

"Oh! here is Ray, does she want you, Miss Tregarth?"

My young mistress turned, and doubtless seeing by my face that something was wrong, excused herself to her fellow-players, laid down her mace, and followed me from the room. The billiard-room was one of many which opened into the hall, and we stood there for a minute among the hothouse plants and shrubs which had been brought in to adorn the place for the ball the night before.

"Well, Ray," said Miss Muriel kindly, "what is it?"

In a few hurried distressful words, I told her of my trouble, and with a face full of concern she hastened with me upstairs.

I shall never forget the blank look which came over her face as she saw my ruined dress.

"Oh Ray!" she said, "who could have done it? who could have been so cruel, so wicked?"

The tears came into her pretty eyes as she spoke, and as for me, I fairly sobbed.

"I do not know what to do," she continued in dismay, "I ought to tell auntie, but—"

"No, Miss," I interrupted, "do not tell Madam, it will only grieve her to no purpose; all we can do is to prevent any further damage being done."

"But how?" she asked anxiously.

A sudden idea had come into my mind that this spiteful act had not been meant so much for me personally, as for Miss Muriel, through me, because she liked me, and had given me the dress. I did not however put my thought into words, not dreaming, indeed, of taking so great a liberty.

"I will lock up my boxes and drawers, Miss Muriel," I said, "and I will see if I cannot keep yours locked too."

"I fear that is a task beyond your power, Ray," she laughed, but growing grave instantly, she said,

"Say nothing about this to the servants, Ray—at least not at present. We must not have Madam annoyed so soon after Mr. Algernon's return."

A faint blush stole over her face, and I saw there the first dawn of the love which in the future had like to have cost her so much.

"I must find you another dress by-and-bye," she said, "meanwhile you would hardly have required that black silk again yet."

"No, miss," I said, "and I think too, that we ought to say nothing of it."

She went back to the billiard-room, and I carefully folded up my pretty, spoiled gown, not without a few bitter tears however, and went quietly about my usual work, fully determined to say nothing of my new suspicions.

When Miss Muriel was dressed, and had gone down to dinner that evening, while I was straightening the room, which was a light task always—she was so neat,—Esther, Miss Ayrton's maid, popped in to ask if I would assist her in performing the same duties in her mistress's dressing room. I complied rather eagerly, but Esther being dull, did not remark this.

A pretty scene of confusion was Miss Ayrton's dressing room! Dresses, shawls, laces, ribbons, and even jewellery, lay tossed about on tables, chairs and floor.

"Well, Esther," I said candidly, "I cannot say much for Miss Ayrton's tidiness."

"No," she answered with a sigh over the hopeless confusion, "I have lived with a good many young ladies, but even when two have used the same dressing-room, I never had such work to clear away as I have after Miss Ayrton."

She was moving wearily as she spoke, gathering up and folding garments, and feeling sorry to see her so tired, I begged her to sit down and direct me where to put the various articles. I had proceeded half-way through my task, when I found she was nearly asleep. I did not disturb her, knowing she had had less sleep than I, her mistress requiring more assistance than the kind-hearted ladies whom it was my pleasure to serve.

I moved about quietly, making the dressing-table tidy, and clearing away the various cosmetics which Miss Ayrton used rather freely, when taking up an embroidered handkerchief which lay lightly by the mirror, I saw something fall from its folds, a piece—two pieces—round, but jagged at the edges—of black silk!

I put them in my pocket. My suspicions were verified!

CHAPTER IV.

After dinner that evening, when the whole company were in the drawing room, Madam sent to me for a favorite shawl, requesting me to bring it myself. On entering the room I saw that Miss Muriel was tuning her harp.

She was, I believe, a most accomplished musician, and excelled upon the harp. I was no

judge, my dear, but I know I loved to hear the sweet sounds she could draw from the instrument, as they came floating up to my quiet sewing-room on the second floor, in sunny summer afternoons. I saw the company looking on with pleased attention, and Madam, who adored music, whispered to Miss Ayrton, who sat near to her,

"I think Muriel never looks better than when at the harp. It is like a living friend to her."

At the same moment Mr. Algernon spoke to Miss Muriel. I do not think any one could have heard his words, but a pretty, soft color crept over her face, and she bent lower over the strings of the instrument.

Madam gave a little sharp cough, and my young mistress started, and began to play.

As I left the room I stole a glance at Miss Ayrton's face. It was very pale, and such a strange, wicked expression came upon it as I shall never forget. I saw at a glance the position of affairs. Miss Ayrton had hoped through her wealth or charms to win Mr. Algernon, and Mr. Algernon, as was plain to all, was fast growing to love his cousin, charming Miss Muriel Tregarth.

That night, when I waited on my young lady, I was surprised to find her somewhat absent in her manner. I knew my place too well to remark it openly, and before long she broached the subject herself.

"I feel so dull to-night, Ray," she said, "quite melancholy. I fancy strange sounds, and strange music about the house."

"Oh Miss Muriel," said I, "that is fancy truly, why everyone is in bed but ourselves. Madam kept me so long that I was afraid you would get tired of waiting."

"Well, I did begin to think that you were not coming; I suppose auntie had something special to say."

It was the truth that Madam had said several very special things, mostly affecting Mr. Algernon and Miss Ayrton, and the desirability of a match between them, for the Hall stood sadly in need of ready money to keep up its olden state. Whether Madam thought I should repeat this conversation to Miss Muriel, and so let her know tacitly that she would not countenance a match between the cousins, I know not, but it is certain that I never knew her so chatty and communicative before, she not being in the habit of conversing familiarly with any of her dependents.

So I parried Miss Muriel's remarks as well as I could, and soon left her to repose.

As I crossed the broad corridor from which the principal bed-rooms opened, I heard a noise in the hall below. Looking down over the carved balustrade, I saw a faint light issuing from the drawing-room door. My foot was on the first stair to descend, when looking down again, I saw the door open wide, and a tall female figure emerge from the room, clad in a long dark dressing-gown, with hair unbound and flowing. As she stood for a moment in the hall, the light from a taper she carried shone full on her face, revealing plainly to my astonished eyes, the features of Miss Agnes Ayrton. She was very pale, and her dark eyes shone with what seemed to me a fierce unholy light. I knew that she must pass me to regain her own room unless I retreated to the second story before she reached the landing. My first impulse was to flee, and I obeyed it. As I gained the staircase at the end of the corridor, she reached the top of the first flight. I, having no candle, could clearly see her face by the light she carried. I sometimes think I can never forget its expression, as turning towards Miss Muriel's door, she shook her small clenched hand, and muttered a few fierce words in some foreign language. She then passed into her own room, which was the principal one on that floor.

With the next morning's light, I arose and crept down to the drawing room.

Miss Muriel's harp stood in its accustomed corner. I raised the cover with a foreboding heart. It was as I thought. The strings were all cut to pieces, and lay in confusion at the foot of the instrument."

(To be continued.)

REMEMBERED.

There is not one swift hour of all the day,
In which our hearts forget her, who is not;
No dawning cometh, whether bright or grey,
That finds her absent from our waking thought.
Shines never noontide when we pause to note
The children playing under shady trees,
But echoes of her silver laughter float
In fancy to us on the summer breeze.
There falls no twilight when our young lambs come
Weary with gambols on the daisied sod,
To seek the folded shelter of their home,
But we remember one who is with God.
Ah never, never, through earth's shine or shower,
Can we forget our early-gathered flower!

POETS are never young, in one sense. Their ears hear the far-off whispers of eternity, which coarser souls must travel towards for scores of years before their dull sense is touched by them.

The Court and High Life.

It is expected that the Queen will remain in Scotland till about the middle of November, when Her Most Gracious Majesty will proceed to Windsor.

Her Royal and Imperial Highness the Duchesses of Edinburgh gave birth to a princess at Coburg on the 1st of September.

The Princess Louise and the Marquis of Lorne on their arrival in Canada, will visit the principal cities of the dominion, and it is expected that they will pass a week or two in a leisurely survey of each province. Their residence will be Rideau House, Ottawa.

Lady Dufferin has returned to Europe, but the Earl remains in Canada until the general election is over.

The Persian Ambassador has, by command of the Shah, presented to the Duchess of Majenta, the Ladies' Order of the Sun, which is reserved as a rule for Royal Personages.

The King and Queen of the Belgians are expected in Paris for the distribution of the prizes at the International Exhibition.

The marriage is announced of Lord Lyttleton to the Hon. Mary Susan Cavendish, second daughter of Lord and Lady Chesham, and younger sister of the Countess of Leicester. The event takes place in December.

The marriage of the Bishop of Lichfield and the Hon. Augusta Barrington, sister of Viscount Barrington, M. P. is expected to take place early in November.

The Countess of Leicester gave birth to a daughter on September 9th, at Holkham.

The first ball of the season will be held at the Grand Hotel, Eastbourne, on October 2nd, under the distinguished patronage of the Duke of Devonshire, K. G., Duke of Abercorn, K. G., Marquis of Hartington, M. P., Earl of Durham, Lord Edward Cavendish, Lady Fanny Howard, F. J. Howard, Esq., J. P., Baron Henry Solvyns, Admiral Henry Carr Glyn, C. B., &c., &c.

The sad intelligence of the sudden and unexpected death of Lady Egerton of Tatton, was received on Wednesday, September 11th. Her ladyship died at Homberg, where she had been staying for the benefit of her health. The deceased lady was Charlotte Elisabeth, eldest daughter of John, second Marquis of Ely.

The Theatres.

HER MAJESTY'S. We understand that this house will shortly be open for a winter season of English Opera, under the direction of M. Carl Rosa.

DRURY LANE. Mr. Chatterton has commenced his season at this house with Shakespeare's play of *The Winter's Tale*. The cast is a very strong one, including Messrs. Charles Dillon, Ryder, Cowper, E. Compton, and Atkins, and Mesdames Emily Fowler, Huds-peth, and Mrs. Hermann Vesin. The play is produced on a scale of great magnificence, Mr. W. Beverley being the principal scenic artist. The play is preceded by Leococq's operetta *Angela*, and followed by an amusing ballet by the clever Lauri family; the whole forming a most attractive programme.

THE HAYMARKET. Here Mr. Sothorn's amusing impersonation of Lord Dundreary has been followed by a new and original comedy drama, entitled *Conscience Money*. It is by Mr. H. G. Byron, the talented author appearing in one of the principal characters, and being supported by Messrs. Howe, Pateman, Kelly and Ferris, and Mesdames Bella Pateman, E. Thorne and Harrison. The piece is full of humour and interest, and promises to have a very successful run.

THE PRINCESS'S. The grand spectacular revival of *Uncle Tom's Cabin* is proving most successful at this

house. All the principal incidents of Mrs. Stowe's favorite novel are given with striking dramatic effect, and the cast is very good, including Mr. C. H. Morton as Uncle Tom, Mr. J. H. Rowe as Legree, Mr. C. Warner as George Harris, Mrs. Drummond as Eliza, and Mrs. Rouse as Chloe. Miss Marie Bates affords endless amusement by her quaint and humorous acting as Topsy. The introduction of the host of colored freed slaves, and jubilee singers, adds immensely to the attractions of the drama: the songs, choruses, and dances are received with rounds of applause, which also rewards a very clever Banjo performance by Mr. H. Weston. The new scenery by Mr. Julian Hicks is most artistic and effective.

THE ADELPHI. Here we have to record the continued success of the powerful drama, *Proof, or a Celebrated Case*. Mr. Henry Neville is specially engaged to appear as Pierre Lorraine, and is ably supported by an excellent company.

THE STRAND. Mr. George Honey has been nightly attracting crowded audiences to this favorite little house, by his humorous acting as the Marquis de Bradancour, in the extravaganza *An Ambassador from Below*, and as the impecunious Major Bancombe, in Halliday's spirited comedy, *Love or Money*. Both the characters are admirably adapted to display Mr. Honey's vocal gifts, as well as his great talent as a humorous comedian.

Correspondence.

* * * Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

* * * Correspondents who desire answers by post must enclose a stamped and addressed envelope.

LIZZIE writes:—

"I and my sister have just returned from the 'Paris Exhibition, I am a subscriber to your Journal, and my sister patronises a sixpenny one. She had all her dresses made from her favorite journal, and I had mine made from yours. At the Exhibition everyone made remarks about her attire, while I glided about at my ease, feeling very glad that I had adhered to my old journal."

DOROTHEA writes:—

"I have just returned with papa from the 'Paris Exhibition. I expected when there to find Frenchmen all politeness. The weather was stormy when we left our Midland home, and I thought my favorite Costume would be the most suitable for travelling, a long Ulster cloak, round felt hat, and short dress. I had heard the latter was very fashionable in Paris. I got on very well till I arrived in France. French gentlemen stared at me a great deal. One day at the Exhibition, after we had taken some refreshment, I asked the proprietor how much we had to pay: he said '3 francs Monsieur.' I asked him again, thinking he must have made a mistake, but he again said '3 francs Monsieur.' I looked at papa, who only laughed and said it was on account of my aquiline nose. I think it was because of my dress. Will you have the kindness to give me your opinion?"

We think it was the dress, which would look rather masculine.—Ed. W. F.

AMY.—The most useful dress for an economical young married lady, is a black silk made en Princesse. Trim the front *en tablier*, and have a long train for evening wear. A lace polonaise worn over an open body makes a most elegant dinner *toilette*. Amy can have different polonaises of light blue or pink cashmere.

J. M.—(Scarborough) We shall be happy to forward the information you require on receipt of a stamped directed envelope, it would be against our rules to print it here.



November 1878

Plate 1

Le Monde Élegant



November 1878

Plate 2

Le Monde Élegant



November 1878

Platz 3

Le Monde Élegant



November 1878

Le Monde Élegant

Plat 4.



November 1878

Plate 5

Le Monde Élegant

These Bonnets & Hats can be had at Madame Desfontaines, 30, Boulevard des Capucines, Paris.
 Modiste to Her Majesty the Queen, and to H. H. H. the Emperor of Austria.

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



Fig. 1.

Fig. 2.

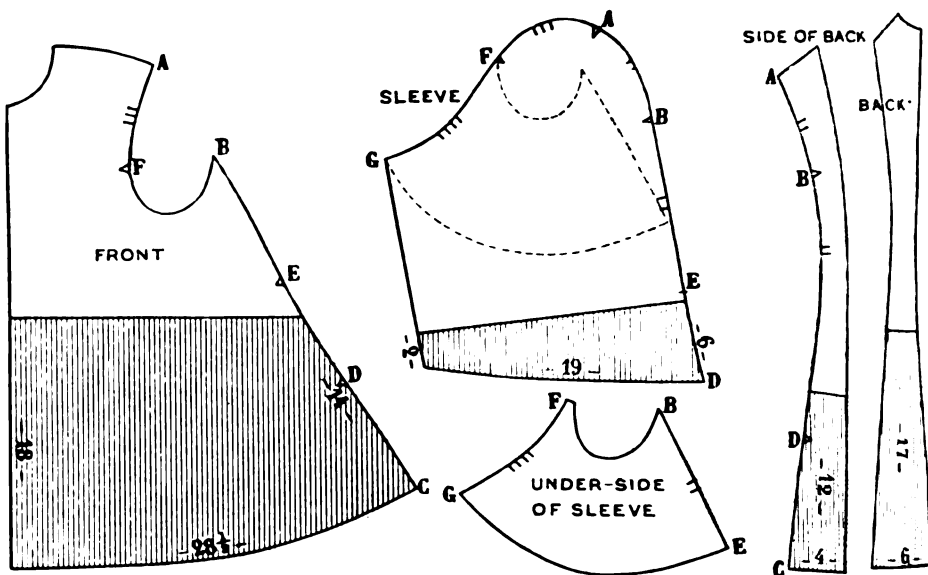
Fig. 3.

THE CHAMBORD VISITE.

(Our first pattern).

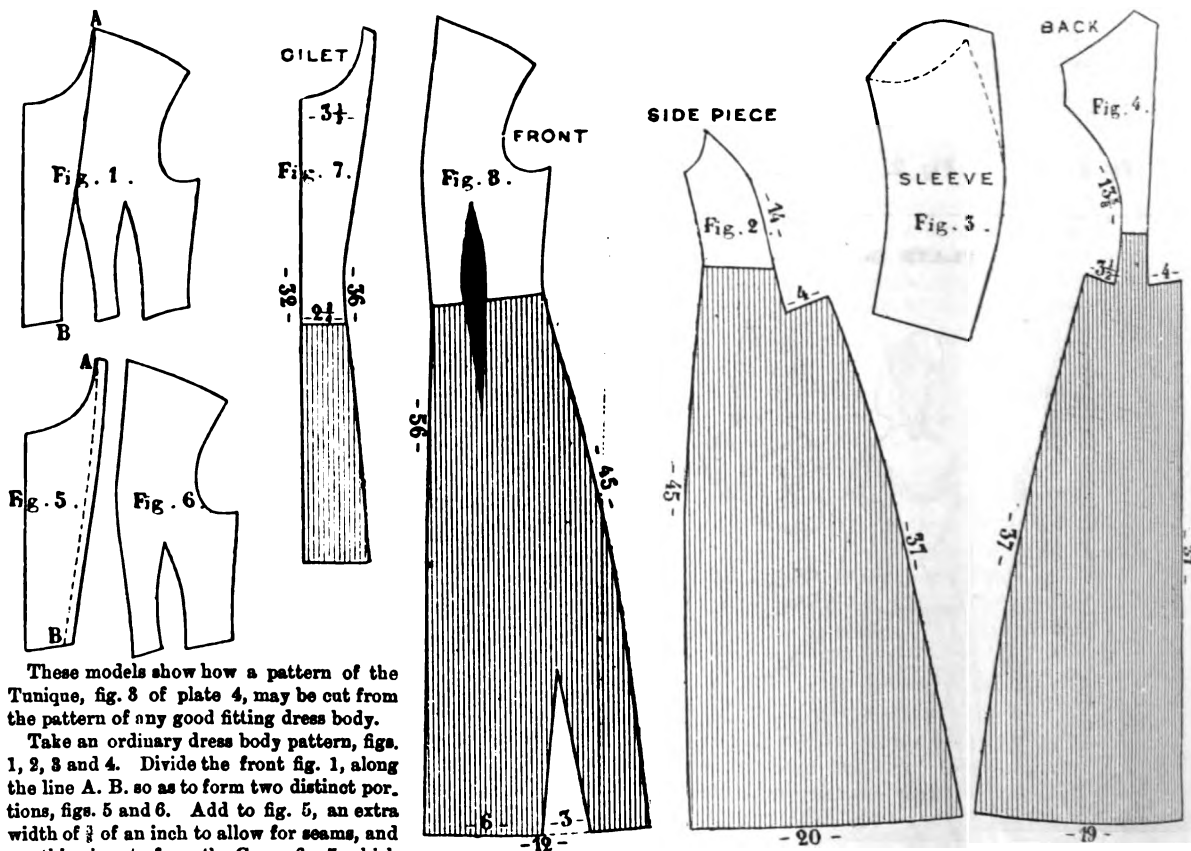
The plain portions of these models show the Chambord Visite, as we have given it full-sized: the shaded parts show what has to be added in order to complete it to its full length. The letters show how the various parts of the pattern are to be joined together.

The side seam of back B. C., is joined to the side seam of front B. C.: the upper part of this seam A. B., being in reality the back part of the armhole. The back part of sleeve A. B. D. is sewn to side seam of back A. B. D. The rest of the making up is so simple as to need no explanation.



THE CYPRUS TUNIQUE & PLASTRON,

As shown on fig. 3 of our fourth plate.



These models show how a pattern of the Tunique, fig. 8 of plate 4, may be cut from the pattern of any good fitting dress body.

Take an ordinary dress body pattern, figs. 1, 2, 3 and 4. Divide the front fig. 1, along the line A. B. so as to form two distinct portions, figs. 5 and 6. Add to fig. 5, an extra width of ½ of an inch to allow for seams, and use this piece to form the GILER fig. 7, which must be 32 inches long at the front edge and 36 inches long at the part which joins the front. Fig. 6 must next be lengthened to form the FRONT OF TUNIQUE, as shown on fig. 8, which is 56 inches long at front and 45 inches at the seam under the arm, the width at bottom being 12 inches, out of which a gusset 8 inches wide is cut as indicated, and filled in by pleating, as shown on the colored plate. The side piece fig. 2, must be lengthened so as to make the seam under the arm 45 inches long, the side seam 14 inches long, and the side pleat 4 inches wide and 37 inches long, the width at bottom being 20 inches. The back fig. 4 has the side seam 13½ inches long and the side and back pleats each 37 inches long; the pleats are 3½ and 4 inches wide and the bottom has a width of 19 inches. This pattern, cut out to its full size, will be sent to any lady on receipt of 9 stamps, addressed to Louis Devere & Co., at 1 Kelso Place, Kensington, London.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 659.

NOVEMBER, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIAN FASHIONS.

Fashion is one of the branches of the Fine Arts; it has a civilizing influence, because it develops our natural love of the beautiful and the useful. When the Fine Arts are advancing it is a sign that a nation is under the influence of its most cultivated minds: when they recede, it shows that the nation is no longer led by the most refined intellects. The higher classes of Frenchmen think that this latter state of things is now taking place in their country: they think that the leaders chosen by the Republicans will never be of their class, since the mass of the people have little appreciation of the intellectual, the artistic, or the beautiful. The French aristocracy therefore imagine that their nation will decline, and that the French will lose the artistic pre-eminence which they have hitherto held among nations. We hope they are mistaken in this idea, and we think they ought frankly to accept the changes brought about by the evolution of European thought, and to conciliate and guide instead of holding aloof. This has been the wise principle always acted upon by the English Aristocracy, and which enables them always to retain their influence, no matter what the fluctuations of political power may be.

But now to our subject. We have seen most of the novelties that are in preparation for our dear friends on their return from their *Chateaux*. There will be a revival of the old custom of wearing the train carried on the arm when walking. We suppose most of our fair readers have heard of this style of their ancestors. The *Duchesse of B—z*. has given orders for a costume to be prepared something like one seen on one of her ancestors, in their noble gallery of family portraits. Of course it will have all the latest improvements. We shall give this style in our next month's number.

For the promenade, Cloaks and Mantles will be a little longer; the color mostly black; drab

has disappeared; Cloaks and Pelisses are ornamented with fur, and reach considerably below the knees. Large open-sleeved Mantles are very richly embroidered.

Our plates give a fair indication of the styles that will be worn both for promenade and evening.

For materials, plaids, stripes and checks are giving way to figured patterns.

In our past numbers we stated sufficiently our opinion about short skirts and crinolines; everything has confirmed our predictions.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I propose for the subject of this letter, a description of various things in the Exhibition interesting to Ladies. Dresses I will not describe, as engravings of them will be given in the December No. but there are a thousand-and-one other articles left to me.

I will begin with Lyons brocaded silks; there is a great variety of patterns; first we see the thick rich brocade as worn by our ancestors, and then the thinner ones of smaller and neater patterns, that might be worn as trains.

The boots and shoes are very elegant; the shape and height have not changed, they are all slightly rounded at the toes; the ornamentation of embroidery is very beautiful and artistic.

Corsets have undergone a great improvement; which renders them less injurious to health. A large piece of elastic takes the place of the ancient lacing up the back, and instead of the ordinary busk, there are 6 straps, that allow any Lady to tighten or loosen at pleasure.

Under Clothing has not changed much, but there is a marked difference in the fullness: flannels and chemises are cut to fit the figure, so as to allow the Princess dresses to fall gracefully everywhere.

Jewellery is now in greater variety than it has ever been. I have, for the sake of my fair readers, spent a whole day in hunting out all the different jewels that are exhibited by all nations. This is the result:—For morning wear there are some very pretty sets of Turquoise, Jet, Malachite, Amber, Coral, Lapis Lazuli, carved Lava, etc. all in good taste, and well suited for the short sleeves now being worn. For evening more elegant and richer Jewellery is to be seen, such as the Genoese and Norwegian filigree work—these are very beautiful and lace-like) Coral, Amethysts, Emeralds, Topaz, Pearls, Rubies and Sapphires, all set with Diamonds, and all made with great artistic taste.

The exquisite Brussels Lace Polonaises suitable to be worn over Princess Robes, are very much admired. The embroidery is also very fine. Of Hats and Bonnets there is a great variety, but no new ideas have as yet occurred to the milliners.

CONTESSÉ DE B—.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. All allowances necessary for seams, are already given in these Patterns.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelsio Place, Kensington, London, W.

THE CHAMBORD VISITE.

Our first full sized pattern is the upper part of a very elegant and useful Visite Mantle which is called the "Chambord," and is illustrated on the third figure of our first plate. The pattern consists of five pieces, viz: front, side of back, back, sleeve and under-side of sleeve. The size of our paper would not allow us to give any of these pieces in their full length, the under-side of sleeve excepted. The front will require lengthening 17 inches at the front edge and 14 at the seam under the arm; the side of back must be lengthened 12 inches, and the back 17 inches; while the sleeve will have to be lengthened 2 inches at the front and 6 inches at the back. The manner in which these pieces are to be joined together, is indicated by notches and small cuts, and is further explained by the small models at the top of our seventh plate.

THE GLADYS CORSAGE À GILET.

Our second pattern (all the pieces of which are marked by one round hole) is the very elegant Corsage à Gilet, which is represented on the first figure of our fourth plate. The pattern consists of six pieces, viz: gilet, front, revers, sidepiece, back, and top part of sleeve. The revers is cut in blue tinted paper. The manner of making up this pattern is so simple as to need no description.

Description Of the Plates of Costumes.

PLATE THE FIRST.

Fig. 1.—Sleeved Cloak of black cloth, trimmed with long fur, with muff to match: it is a very useful and warm cloak. Will require 4½ yds. of 54 inch cloth; 6 yds. of fur; 2 rosettes in *passementerie*, with 2 tassels each. The muff is made like the pockets, with a strip of cloth bound by fur on each side; it will require 1 yd. of fur; a strip of 4 inches of cloth; 1 rosette and 4 tassels.

Dress of an ordinary woollen material.

This sleeved cloak may be cut from the full-sized pattern given for September 1877, by lengthening the skirt.

Fig. 2.—"L'Élégant," a velvet Pelisse trimmed with silk fringe, cord and tassels. Will require 6 yds. of velvet 19 inches wide; 1 yd. of black silk; 1½ yds. of cord studded with bugles; 10 rosettes; 10 tassels; 2½ yds. of fringe; 24 buttons.

Princesse dress of grey cachemire, trimmed with a wide Galon and chenille fringe of the same color, the front of the dress is slightly puffed: the body has a gilet made of the same material as the galon, and edged with fringe to match. It is a neat and very pretty costume,

and will require 14 yds. of grey cachemire 22 inches wide; 2 yds. of figured cashmire for galon and gilet; 4½ yds. of fringe; 18 buttons.

This elegant Pelisse may be cut from any good fitting Polonaise pattern, by shortening the skirt, adding three-eighths of an inch all down the front edge, all along the middle of back, and at the seam under the arm; also cutting the arm-hole about half an inch deeper.

Fig. 3.—Visite Mantle called the Chambord; it is made of cloth, trimmed with fur; its shape makes it very useful for a visiting cloak, as it is easily put on and off, and at the present time it is decidedly fashionable: will require 3 yds. of cloth 54 inches wide; 6 yds fur; 24 yds. narrow braid; 48 buttons.

Princesse Dress of silk of two shades. The body has a gilet and sleeves made of the plain brown silk: will require 13 yds. of figured silk; 4 yds. of plain brown silk; 18 buttons.

We give the full-sized pattern of this Visite.

All the Costumes on this plate are from MADAME DAT-FALLETTE.

PLATE THE SECOND.

Fig. 1.—Princesse Dress of silk and cachemire. The sleeves, gilet, bows, plissés, and train are of silk. The tablier and body are made of a lighter shaded cachemire. This costume needs no description, as it is so well represented. To make it will require, 12 yds. of silk 22 inches wide; 4 yds. of cachemire same width: 2 yds. of chenille fringe; 5 yds. of *passementerie*; 4 *pattes* of *passementerie* for the sleeves and gilet; 18 buttons.

Fig. 2.—The Duchesse costume of black satin, black velvet and velvet brocade. This toilette is very elegant and not difficult to reproduce. It is lined throughout with black muslin and can be made up either with the tunique and skirt separate, or with both together. The tunique is long, and the two ends are taken back and looped one over the other, the ends then fall gracefully over the train, which is ornamented by 5 *pattes de velours*. Will require, 16 yds. of satin 20 inches wide; 2½ yds. velvet brocade; 2 yds. black velvet: 9 yds. of chenille fringe; 12 yds. satin ribbon 2 inches wide; 6 yds. satin ribbon 1 inch wide; 12 buttons.

Fig. 3.—Little Girl's Paletot, made of cloth plush. A very useful style for the little ones; muffs are generally very much in the way of children, when they wish to play; here the hindrance is avoided. Requires 1½ yds. of cloth 54 inches wide; 12 buttons.

This Child's Paletot may be cut from the second full-sized pattern for October 1877.

All these Toilettes are by M^{me}. DUSUZEAU.

PLATE THE THIRD.

Fig. 1.—Ball Costume of white muslin trimmed with lace and mauve ribbon. This toilette is light and very pretty for a young lady. The body is made separate, the skirt and tablier

are made in one; the *tablier* is *bouffant* in front, trimmed with lace and studded here and there with mauve ribbon; the back forms a *pouf* over the *plissé* of the skirt. Will require $5\frac{1}{2}$ yds. of muslin; $1\frac{1}{2}$ yds. mauve ribbon 6 inches wide; 3 yds. 1 inch wide; $2\frac{1}{2}$ yds. 2 inches wide; three widths of white lace $2\frac{1}{2}$ yds. of each.

The pattern of this *Corsage* was given in our August number.

Fig. 2.—Ball toilette of white *mousseline de l'Inde*, and straw colored silk. This *Princesse Robe* is, (as are all ball dresses) *montée* upon muslin. The black velvet is a strong contrast, it may be changed to blue if the lady is fair. Will require 12 yds. of *mousseline de l'Inde*, or 6 yds. of ordinary muslin; $4\frac{1}{2}$ yds. of straw-colored silk; 7 yds. rich embroidery; $2\frac{1}{2}$ yds. narrower rich embroidery; 4 yds. ribbon velvet for sash; 2 yds. 3 inch ribbon velvet; 12 yds. 2 inch ribbon velvet; $4\frac{1}{2}$ of straw-colored silk fringe.

The Models of this train skirt will be found in our number for January.

Fig. 3.—Ball Toilette of light foulard and blue brocaded silk, ornamented on the left side by a wreath of blue and white forget-me-nots; the same combination in the hair. This Toilette is very becoming to a blonde, for
"Le bleu est le fard des blondes."

Quantities required: 7 yds. light blue brocade; 9 yds. light foulard; $5\frac{1}{2}$ yds. chenille fringe; 3 yds. Malines lace.

Our second full-sized pattern for August last may be used for this *Corsage*. The models of the *Marquise* train skirt were given in Jan. last.

These Toilettes are from MADAME CELY.

PLATE THE FOURTH.

Fig. 1.—Morning Toilette of *Cachemire de l'Inde*, with a *gilet* of brocaded silk: the front and back are slightly puffed over the skirt. Will require 4 yds. of 47 inch *Cachemire de l'Inde*; $1\frac{1}{2}$ yds. blue *Cachemire de l'Inde*, 47 inches wide; 1 yd. brocade. Hat of grey felt to match the costume.

We give the full-sized pattern of this *Corsage*.

Fig. 2.—*Pelisse* of thin black cloth trimmed with silk narrow braid, very small bright buttons and fringe: will require $2\frac{1}{2}$ yds. of cloth 54 inches wide; 1 yd. black silk; 12 yds. narrow braid; 2 yds. fringe; 300 buttons.

Princesse Dress of fancy woollen material, slightly gathered in front, full behind: requires 15 yds.

Except that the skirt is shorter, this *Pelisse* is of the same form as fig. 1 in our first plate.

Fig. 3.—Brown velvet Costume, lined throughout with brown silk; the underskirt is two-thirds of silk, the flounce is made of velvet. The *gilet*, cuffs, and two gussets in the tunic, are of silk of a lighter shade. It is a very elegant costume, and easy to reproduce. Requires 11 yds. of Lyons velvet; 2 yds. of light brown silk; 18 buttons; 9 yds. silk for lining.

Bonnet to match.

Our seventh plate contains Models, showing how to cut the pattern of this elegant *Tunique à Gilet*.

These Toilettes are from MADAME COSTADEAU.

PLATE THE FIFTH.

No. 1. HAT of dark green felt, and of velvet of the same color. The brim is turned up and is covered by the velvet which forms bands and loops fastened at right side by two gilded rings. The top of crown and the front are trimmed by dark green feathers, the central portions of which are gilded; the gold being of the "Vieil or" tint.

No. 2. CHAPEAU of navy blue felt: in front are large bows of black silk finished at one edge by scarlet, to these are added other bows without the scarlet edging and fixed by a scarlet knot, and the strings are of the plain silk. At the back are some red roses accompanied by pale colored foliage.

No. 3. Round HAT of reddish brown velvet. The crown is turned up, and the inside is trimmed by a garland of roses with foliage: from the garland starts a long feather ornamented with gold, which falls towards the back of the Hat.

No. 4. CAP of white lace and bright blue ribbon. The lace forms, at front and sides, frills and spiral folds, mixed with bows of the blue ribbon: the lace terminates in lappets which are brought round to the front. At back are bows and short ends of the ribbon.

No. 5. Round HAT of dark green felt, the edge of brim is turned up, and the crown is encircled by a curled feather trimming: in front is a group of flowers, consisting of a full blown rose with buds and foliage, and a large *marguerite*.

No. 6. BONNET of reddish brown velvet, trimmed by gilded feathers, and lace of the same description: in front are bows of the velvet, and at back is a red rose: narrow strings of reddish brown and of gold colored ribbon, which forms a bunch of loops at the left side.

No. 7. HABITSHIRT of white opaque muslin with a linen collar scalloped and edged by a frill of white lace: on the chest are bows and ends of pink ribbon. The front of habitshirt is arranged in flat folds and is closed by buttons.

No. 8. SLEEVE belonging to the collar No. 7: it is of opaque muslin, and the cuff, which is of linen, is scalloped and finished by a frill of lace to correspond with the collar.

No. 9. CHAPEAU of black felt, having the inside trimmed by a chain of bows of black satin: the crown is encircled by twisted bands of black and of gold colored satin, the latter forming strings which start from the back: in front are three gilded feathers, and at left side is a flower, formed of several small dark blue bird's wings.

No. 10. Round HAT of black satin and velvet: the brim, which is turned up, is covered by the velvet, and the satin is draped over the crown, which is partially covered by a long black ostrich feather: in front is a gold ornament.

No. 11. HAT of light grey felt; the crown is high, and the brim is edged by reddish brown velvet, surmounted at front and sides, by a fancy trimming of pale grey and gold colored silk cord; at back are bows of the velvet accompanied by two darker grey feathers, two dark grey *aigrettes*, and a reddish brown feather.

No. 12. Morning CAP of white opaque muslin and lace; the crown forms a puff of the muslin, enclosed by a frill of lace headed at front and sides by bows of pale yellow ribbon, edged at one side by black. The strings are of similar ribbon.

All these Bonnets, Hats, &c., are designed by MADAME DUFOURMANTELLE, Boulevard des Italiens.

THE HOUSEKEEPER'S STORY.

(Concluded from our last month's number.)

CHAPTER V.

"I cannot say, Miss Muriel, that I felt great astonishment when I saw the mischief which was done to my young mistress's harp, for I had thought often during the night (which was a sleepless one for me) of Miss Ayrton's face as she came stealthily from the drawing-room so late in the previous evening. I felt however, that although I might with propriety keep silent concerning the destruction of my silk dress, that here was a matter which I was, in duty bound, obliged to reveal to my mistress.

I merely paused, therefore, to restore the cover to the harp, and then went at once to Madam's room. The hall clock struck seven as I knocked at her door; it was an hour earlier than my wonted time to attend my lady, but after a moment's pause I heard her voice giving me permission to enter.

Madam had not yet risen, but she gave me the privilege (always accorded), of freely speaking to her. I told her all; of my dress, and my own suspicions concerning that matter, of Miss Ayrton's late visit to the drawing room, and her strange demeanour, then of the damaged harp. As I proceeded I saw many changes pass over Madam's face, showing surprise, incredulity, anger, and grief in rapid succession as my narrative progressed to the end.

When I had finished she remained for some minutes in thought, and then said abruptly,

"I will rise, Ray, and when dressed I will see Mr. Algernon. You had better send Thompson to ask him to come to me in half-an-hour."

I did as I was bidden, and then returning, dressed my lady to receive her son.

During that hasty *toilette* not one word relating to the subject in hand passed Madam's lips, but when I had finished my duties, she said, without looking at me,

"I shall esteem it a favor, Ray, if you refrain from mentioning this subject, even to Miss Muriel, until I give you leave."

I had no time to assure my lady of my faithfulness, for Mr. Algernon entered, looking hurried and surprised, and I left the room, carefully closing the door behind me.

I went to Miss Muriel, and after affording her the slight aid she required in dressing, I brought her drawing materials, with which she always wiled away an hour before breakfast, and then went to my own room.

I had scarcely closed my door, when Madam's bell rang, and I hastened to her apartment.

Mr. Algernon was gone. Madam looked very pale, but was calm and self-possessed.

"Ray," she said quietly, "I am about to speak to you in confidence. Upon closely questioning Mr. Algernon, I find that the late Mrs. Ayrton died insane,—a fact which has been carefully concealed from Miss Ayrton and the world in general, and which only became known to Mr. Algernon by mere accident. You will remember that I spoke somewhat openly to you last evening on a subject which must now be forgotten."

She paused a moment, and I remembered distinctly the conversation of the evening before, in which Madam had more than hinted her hope of a union between Mr. Algernon and Miss Ayrton. I could see she felt the disappointment keenly, but the proud, old nature stood her in good stead in this trial.

"Mr. Algernon is going to London," she continued, "and will, I trust, return with Mr. Ayrton this evening. Miss Ayrton will doubtless leave the Hall in her father's care. Meanwhile, I desire perfect silence to be observed to me, as to others, on this very painful subject. I will now read prayers."

Madam descended to the library, where it was her custom to conduct the family devotions. The servants assembled as usual, Esther, Miss Ayrton's maid among them, and Miss Muriel was in her accustomed place, but Miss Ayrton was absent. I saw Madam's keen eye observe the vacant chair, but she made no remark, and proceeded to read the prayers in her calm, even voice, unshaken by one trembling tone or indistinct utterance.

Miss Ayrton breakfasted in her room, as she had often done, but Madam, contrary to her custom on such occasions, did not visit her in her chamber, though as I left the room I heard her ask Esther if Miss Ayrton had slept well, and was in her usual health. Esther replied in the affirmative to both questions.

When breakfast was over, Madam retired to her own sitting room, where I believe she engaged in writing.

Miss Muriel started with Captain Leslie to visit an old ruin which was the subject of much interest in that part of the country.

As I assisted her to dress for her ride, she chatted in her own pretty, pleasant way, chirping between while to her birds, a pair of pretty canaries, great favorites, for they were a gift from Mr. Algernon.

"I will not wait to feed them, Ray," she said as she turned to go, "you will do it for me, will you not?"

I gladly promised, always eager and proud

to serve her, and she hurried away, saying,

"Any time this morning will do, they have plenty of food at present."

We left the room together, she descended the stairs to join Captain Leslie, who was waiting for her, and I went up to my room on the second floor. On my way I met Esther, with a face by no means pleasant.

"I certainly never saw Miss Ayrton's match for giving trouble," she said crossly, as I passed her, "here she is sending me into Mickleham to match the ribbon on the dress she wore last evening, after saying she would never wear it again. In this heat, too, and just at my busiest time, and she there lying on the sofa. She might have had the carriage, and gone into Mickleham, but I have to walk."

I felt sorry for the poor woman, looking so wearied and worried, but I was unable to help her, so after expressing my sympathy and bidding her good-morning, I went on to my room, where I busied myself in preparing some sets of lace which Madam had desired me to clean.

In the earnestness of my occupation I forgot Miss Muriel's request about feeding her birds, until nearly twelve o'clock. I waited a few moments to complete my task, knowing the little pets were in no danger of starvation, and then went to my young mistress's room. To my surprise I found the door locked. I paused a moment, and then knocked. There was no reply, but I fancied I heard a faint movement in the room. I knocked again, thinking it just possible that Miss Muriel may have changed her mind about Fairless Abbey, and taking a shorter ride, might have come in while I was shut in my second-story room busy at work. There was no answer to my second knock. I repeated the summons once more, but a dead silence followed. I turned hurriedly away, and ran down stairs. I saw by the closed door as I passed, that Madam was still in her room. As I descended to the hall I met Esther, who had just returned from Mickleham.

"I met Miss Muriel and Captain Leslie in the town," she said, "they were riding through towards Fairless, and Miss Muriel stopped to tell me that Gray was in Mickleham with the dog-cart, and that if I could wait I should get a lift home."

I felt uneasy at hearing that Miss Muriel had indeed gone on to Fairless. Who could have been in her room during her absence, and with locked door? A sense of something wrong, a feeling of impending evil seemed to possess me, as I stood in the hall that hot summer noontide. The thought of Miss Muriel's

birds again came into my mind, accompanied with a strange reluctance to enter her room.

But my sense of duty and affection to my young mistress was strong, and conquered this vague strange feeling, so I retraced my steps and once more tried the handle of Miss Muriel's chamber door. This time it yielded to my touch, and I entered the room. It was in its usual order, but a deep silence prevailed in place of the merry carolling of birds which usually filled that pretty, flower-scented room.

My forebodings were not groundless, for on approaching the cage, I saw Miss Muriel's feathered pets lying dead, with twisted necks, on the sand-strewn floor of their little home. I burst into tears at the sight. It seemed so cruel a thing, and yet so mean, to strike at my sweet young mistress in such a way. I took the little things in my hand one by one, smoothed the ruffled plumage, and stroked the lifeless heads, whose tiny bright eyes would never look up in gladness to the sun again, from whose little shut beaks the sweet carol would never more break in greeting to the sunshine, or their mistress's loving care. My tears dropped on them thick and fast, and mingled with my grief was a feeling of strong resentment against the doer of this cruel deed.

Of course my thoughts flew at once to Miss Ayrton. Indeed it would have been impossible for me to judge otherwise after the incident of the morning, and with my anger I felt a strong sense of fear. If the fatal disease which, as Madam told me, she inherited from her mother, was developing itself with such frightful rapidity, would not *human life* be in peril unless she were placed under proper restraint?

All her malice had been directed, tacitly and pointedly at Miss Muriel, doubtless through some distorted feeling of jealousy. Might she not lay violent hands on Miss Muriel herself?

I feared to tell Madam of this new circumstance, knowing that she had done everything possible to be done in sending Mr. Algernon to London for Mr. Ayrton. It would be useless to trouble her afresh, more than useless, for it would merely increase tenfold her anxiety. I knew it would be impossible to conceal the fact from Miss Muriel longer than the evening,—I might keep it back till then by carrying the cage to my room, as I sometimes did, for I loved to hear the birds singing while I worked,—but before that time I hoped Mr. Algernon would have returned, and that Mr. Ayrton would have adopted proper means to prevent his daughter doing us further damage.

I carried the bird-cage to my room, and cov-

ered it over with a cloth, for it hurt my heart to see the dear little dead things, then I returned to Miss Muriel's room to remove the traces of the disaster, for I had observed feathers, bird-seed, and torn groundsel on the floor.

While thus engaged, I saw a handkerchief on the carpet: picking it up, I found Miss Ayrton's monogram worked in the corner. I was not surprised, but as I rose to my feet a sudden idea occurred to me. I would take the handkerchief to Miss Ayrton myself, and say where I found it.

I did not take time to alter my mind, but I went at once to Miss Ayrton's apartments. She occupied two rooms opening from the principal corridor, a sitting-room and bed-room leading into each other. The sitting-room opened straight from the corridor, and was the next room but one to Miss Muriel's. I heard Miss Ayrton's voice speaking to Esther as I knocked at her door, but she paused in her directions, and bade me come in. I entered, and went up to her at once.

"Well, Ray," asked Miss Ayrton, looking first at the handkerchief in my hand, and then full in my face.

"I found this, Miss Ayrton," I said gravely and steadily, although I felt strangely awed by the look in her eyes.

"Where?" she asked quickly.

"In Miss Tregarth's room," I answered, "and I found something else too, Miss Ayrton."

"Did you?" she sneered. No expression in my voice, I trust, Miss Muriel, can give you any idea of the malice in her tone. "Did you? I don't like certain noises, Ray,—," she paused and laughed, oh! so strangely, "I don't like the rustling of silk, Ray, especially black silk. I don't like the sound of the harp, and the song of silly little, yellow birds drives me mad."

I could not answer her. I put the handkerchief on the table, and left the room without another word.

Miss Muriel and Captain Leslie returned about two o'clock, and while she hastily changed her riding dress, my young mistress failed to notice the absence of her birds. Miss Ayrton still kept her room, and Madam retired immediately after luncheon to her own apartment.

CHAPTER VI.

The afternoon was very hot, and wearing away in a dull listless manner indoors and out. I sat in my own room about five o'clock. In about half-an-hour, if he were fortunate in meeting Mr. Ayrton, our young master would be back. How I longed for his return, knowing all I did, I need scarcely say. The window

of my room looked down a long grassy park-glade, at the end of which was a summer-house abutting on the lake. The summer-house was furnished as a ladies' sitting room, and was much used by Miss Muriel, therefore I was not surprised to see her at the time I name, sauntering down the wide grassy way in that direction. How well I remember her as she looked on that eventful day! The greenery above cast light shadows on her dress as she passed slowly under the old trees. Her pretty hair was loose, and fell to her waist in long ringlets, and she swung her broad straw hat by its strings as she walked unconsciously on towards the summer-house. As she passed out of sight, I wondered with a strange fancy, whether any eyes but mine had marked the beautiful girl, who walked so gracefully under the shadows that summer afternoon. Miss Ayrton's rooms on the floor beneath had windows looking the same way. Had she too watched Miss Muriel? While I mused, Madam's bell rang. On attending her, I found that she desired to make her evening *toilette* at once, to be ready to receive her son and Mr. Ayrton when they arrived. When Madam was dressed, she said quietly,

"I think, Ray, that it would be better to tell Miss Muriel something of the sad affair before Mr. Algernon's return. I had better speak to her. Will you ask her to come to me?"

"Certainly, Madam."

"I think too, Ray, that you had better remain while I say all that is necessary, and explain to Miss Muriel about her harp."

"I will do so, Madam." Without further delay I started to the summer-house, not by the grassy way which Miss Muriel had taken, but across the principal lawn and through a corner of the shrubbery which led me to the place from an opposite side.

As I came nearer I heard voices in the rustic building, a loud angry tone, answered by another soft and pleading. Too well I knew those accents, and with my heart's beating quickened by a strange mysterious fear, I hurried to the spot, and entered the summer-house.

Never can I forget the scene which I saw. Miss Ayrton with the strength of frenzy was holding my poor young lady with a tight clasp on both shoulders, while she poured into her affrighted ears a torrent of shrill accusations couched in the violent language, and accompanied by the terrible gestures, of madness. Miss Muriel's face was very pale, but the good old blood, the stern fearless courage of her race asserted itself even in this supreme moment of peril, and the eyes which she kept fixed on her

assailant's countenance had not in them one shadow of shrinking or trace of terror.

Miss Ayrton stood with her back to me, and as I had the presence of mind to approach silently, she was not aware of my nearness. I was not a strong woman, but excitement lent force to my actions then, and I advanced quickly with the intention of wresting Miss Muriel from the insane grasp which held her, when suddenly Miss Ayrton loosed her, and sprang upon me. With awful strength she threw me on the door-step of the summer-house. I was not stunned, and screamed loudly for help. What passed immediately seemed like a dream to me. I tried to rise, but found I was seriously injured. As I fell back with a groan, Miss Ayrton sprang over my prostrate body, dragging after her the now inanimate form of my young mistress, and with a hoarse scream rushed into the lake!

I heard loud voices,—one that of Mr. Algernon—a breaking-down of shrubs,—a rush of many feet, the sound of a heavy splash in the water, and then came a long, long silence of mental darkness and oblivion.

* * * * *

Late that evening, when I had recovered consciousness, Madam, with her wonted kindness came to me, and sitting by my bed, and holding my trembling hand in her gracious clasp, told me the sad story of the past day, from the time when I had lost consciousness.

Mr. Algernon, returning from the station with Mr. Ayrton, had heard my screams, and hurriedly sending the carriage to the house, had struck through the grounds to the summer-house, which he reached in time to see the dreadful catastrophe, but one fateful minute too late to prevent it. He saw the unfortunate heiress—as did her unhappy father,—spring into the lake, half-dragging, half-clasping the senseless figure of poor Miss Muriel.

He threw off his coat, and rushed into the water to the rescue. Twice they sank, but other help came, and soon both young ladies lay on the lake-side sward by the summer-house door.

I cannot dwell upon that time, as Madam described it to me. When that deadly clasp was loosened by main force, Miss Ayrton's hands were stiff in death, but God spared our dear Miss Muriel.

In a few days the unhappy father left the Hall with his daughter's remains, and a long time elapsed before Madam heard of him again. When she did, the news was of his death, and

that by his will he left Miss Muriel ten thousand pounds.

My dear young lady recovered her health but slowly, as was the case with me, and when we were able to travel, Madam with Mr. Algernon took us abroad, where we remained for two years. At the end of that time, there was a quiet marriage at the British Embassy in Paris, and Mr. Algernon and his bride (accompanied of course by Madam, whom I attended) returned to spend their honeymoon at the Hall.

This, Miss Muriel, is the true story of the peril which threatened your mother's life in her youth, and which made her always hold her great happiness humbly and almost fearfully. I thank God, my dear young lady, that your future is more assured, and that no evil spirit of jealousy, whether sane or insane, is likely to mar your happiness with the gentleman you have chosen. But you must run away now, dear Miss Muriel, or Estelle will complain of the limited time left for your *toilette*, for she remembers (if you do not) who dines at the Hall this evening."

H. S.

PEACE WITH HONOUR.

The mighty heart of England beateth high,
The nation looks expectant to the Queen;
She, like the great Elizabeth of old,
Who ruled the seas, and quelled the Spanish Fleet,
Stands at the helm, with steady hand and eye.
Beside her see the English statesman true,
The man of lion-heart and cultured mind;
Around them dash the waves of faction wild,
And led by cries of blind humanity,
One half the nation follows leaders false.

Our Queen stands firm, remembering well the words
And warnings wise of her departed spouse;
She grasps the trident of the rolling seas,
Long given by Neptune to this favoured isle,
And by her statesman's earnest voice she warns
The fierce Barbarian of the frigid North.

He taketh up the nation's sounding cry,
"Humanity," in mockery, with intent
To rob the "sick man" lying nigh to death.
"What," saith he rudely, "shall a woman's hand
Spoil my design? Nay, for her power is gone,
She long has threatened, but it was in vain:
Advance my legions, for the prize is won!"

Then Turkey, writhing in the chains of war,
Cries loud for help, but Europe stands aghast,
And paralyzed, it dares not lift a spear,
But in its agony cries, "*Might is Right!*"
England alone awaking from the dream,
Answers, "Not so, but rather *Right is Might!*"
And this has ever been our England's cry!

The nations round her gladly lift their heads,
And say "Amen. True England ever was
Our great deliverer, our salvation strong!"
A mighty fleet surrounds our mighty Queen,
So great a power was never seen before,
Manned with true British hearts that fleet will sail
Wherever ships can go. The conqueror
Remembers well our nation's history.

So thus at England's word the slaughter ends,
Then reason calm and true humanity
Resume their mighty sway: the nations meet
In solemn conference, and Bismarck stern
Doth listen well to our great Beaconsfield.
The peace is made without a cannon fired,
And our great Hero-Statesman, learned,—good—
Comes back to us with Peace and Honour crowned!

LEXIE.

The Court and High Life,

Her Most Gracious Majesty was represented by Lord Bridport at the funeral of the late Sir T. Biddulph.

It is said that their Royal Highnesses the Prince and Princess of Wales will visit the Isle of Man next summer.

His Royal Highness Prince Leopold is travelling in Germany and Italy.

We learn on high authority that the staff of the Marquis of Lorne, as Governor-General of Canada, will include the Hon. Charles Harbord, eldest son of Lord Suffield; Major De Winton, Royal Artillery; and the Hon. R. Moreton, Lord Dacre's brother.

The health of King Humbert of Italy is, we regret to say, by no means satisfactory.

The Princess Emma of Waldeck-Pyrmont, future Queen of Holland, is, on her mother's side allied to the House of Nassau. The Princess of Waldeck-Pyrmont are among the most ancient reigning Sovereigns of Germany. Princess Emma was born on the 2nd of August, 1858.

The marriage of Captain Alfred Egerton, equerry to the Duke of Connaught, with the Hon. Mary Ormsby Gore, eldest daughter of Lord and Lady Harlech, was solemnised at Oswestry on the 10th of October. The newly-married pair received presents from the Duke of Connaught and the Duke of Teck.

The Theatres.

HER MAJESTY'S. Mr. Mapleson opened his autumn operatic season with a fine performance of Beethoven's *Fidelio*. *Rigoletto*, *Faust*, *Don Giovanni*, and Monsr. Bizet's *Carmen* have also been performed in excellent style.

COVENT GARDEN. Messrs. Riviere's Promenade Concerts are nightly attracting crowded audiences to this favorite house.

DRURY LANE. We have much pleasure in announcing that Mr. Chatterton's spirited introduction of the classical drama, is meeting with well deserved success. *The Winter's Tale*, one of Shakespeare's best works, is placed before the public in faultless style, and will be followed by a series of classic plays, for which Mr. Phelps is specially engaged.

PRINCESS'S. Here we have to record the continued success of *Uncle Tom's Cabin*. Every one should see the excellent troupe of freed Negroes and Jubilee singers, who form so important a feature of this attractive performance.

HAYMARKET. Here Mr. J. S. Clarke, supported by an excellent company, is keeping up the olden reputation of the house, by his humorous acting as Bob Acres in Sheridan's comedy *The Rivals*.

ADKELPHI. Mr. Burnand's drama *Proof*, or a *Celebrated Case*, is enjoying a very long run, which is due alike to the merit of the piece and to the clever acting by an excellent company.

THE STRAND. Mrs. Swanborough has commenced her winter season at this favorite little theatre with Burnand's amusing piece, *Our Club*, which is followed by the sparkling opera bouffe *Nemesis*. The company includes Miss Ada Swanborough, Misses Lottie Venn, and Violet Cameron, and Messrs. Marius, Cox, Turner, Vernon, Penley, and Monsr. Loredan.

THE GAIETY. The greatest attraction at this house is Mr. Burnand's new comedy *Jeames*, which is founded on Thackeray's well known "Jeames's Diary." The piece is written in Mr. Burnand's smartest style, and is admirably acted by an excellent company, Mr. E. Terry deserving special notice for his humorous impersonation of the title rôle. The performance concludes with Byron's amusing burlesque *Little Doctor Faust*.

THE OLYMPIC. At this house *The Two Orphans* have been revived with great success. The piece is acted by a powerful company.

THE GLOBE. Here Planquette's comic opera *Les Cloches de Corneville* is proving highly attractive. The music is admirably performed, and Mr. Sheil Barry's acting as the miser Gaspard, deserves very high praise. The manner in which the opera is produced reflects great credit on the management.

Correspondence.

Correspondents must in all cases enclose REAL name and address in addition to PSEUDONYM. When no PSEUDONYM is given the initials of name will be prefixed to the answer.

Correspondents who desire answers by post must enclose a stamped and addressed envelope.

EDITH writes:—

"Are all articles of dress much dearer in Paris than in London? Some time ago I saw in a sixpenny 'journal of fashion, an advertisement from a well-known Parisian establishment, offering to send to 'any part of England, any article of dress mentioned 'in that magazine, on receipt of cheque for the amount. 'I am a banker's wife, living far from a large town. 'After considerable delay I received the article sent 'for. I found it was nearly double the price I should 'have had to pay at any of the first rate establishments in London. I shall not believe advertising 'journals again."

It is well known that all articles of dress are dearer in Paris than in London.—EDITOR.

AMELIE writes:—

"I am not very rich, and being desirous of economy, I bought a cheap journal of fashion, and found in it a pattern which I thought would just suit me. 'I cut my dress by it, but when I put it on, I found 'the pattern was very bad: my dressmaker could do 'nothing with it. I now know I was 'penny wise 'and pound foolish.' I shall always purchase your 'Magazine for the future. I have always found your 'patterns excellent."

ESTELLA writes:—

"I was a few days in London last Autumn, and 'saw in several of the shop windows mantles in a 'light drab material, very rough. I think they called 'it 'homespun.' Did it become fashionable?"

No, the price at first was 4 or 5 guineas; they were afterwards marked at thirty shillings and two pounds. The few who bought them found that they soiled so easily, that they could only be worn for a short time.—EDITOR.

MAY.—A silk Polonaise is never worn over a woollen skirt. A silk skirt can be worn with any kind of polonaise.



December 1878

Le Monde Élegant

Fig 1 is from Gribert and Co 18, Rue de l'Arbre sec, Paris
 Figs 2 & 3 are from the Maison Costaud, 25, Rue des Jeuneurs, Paris

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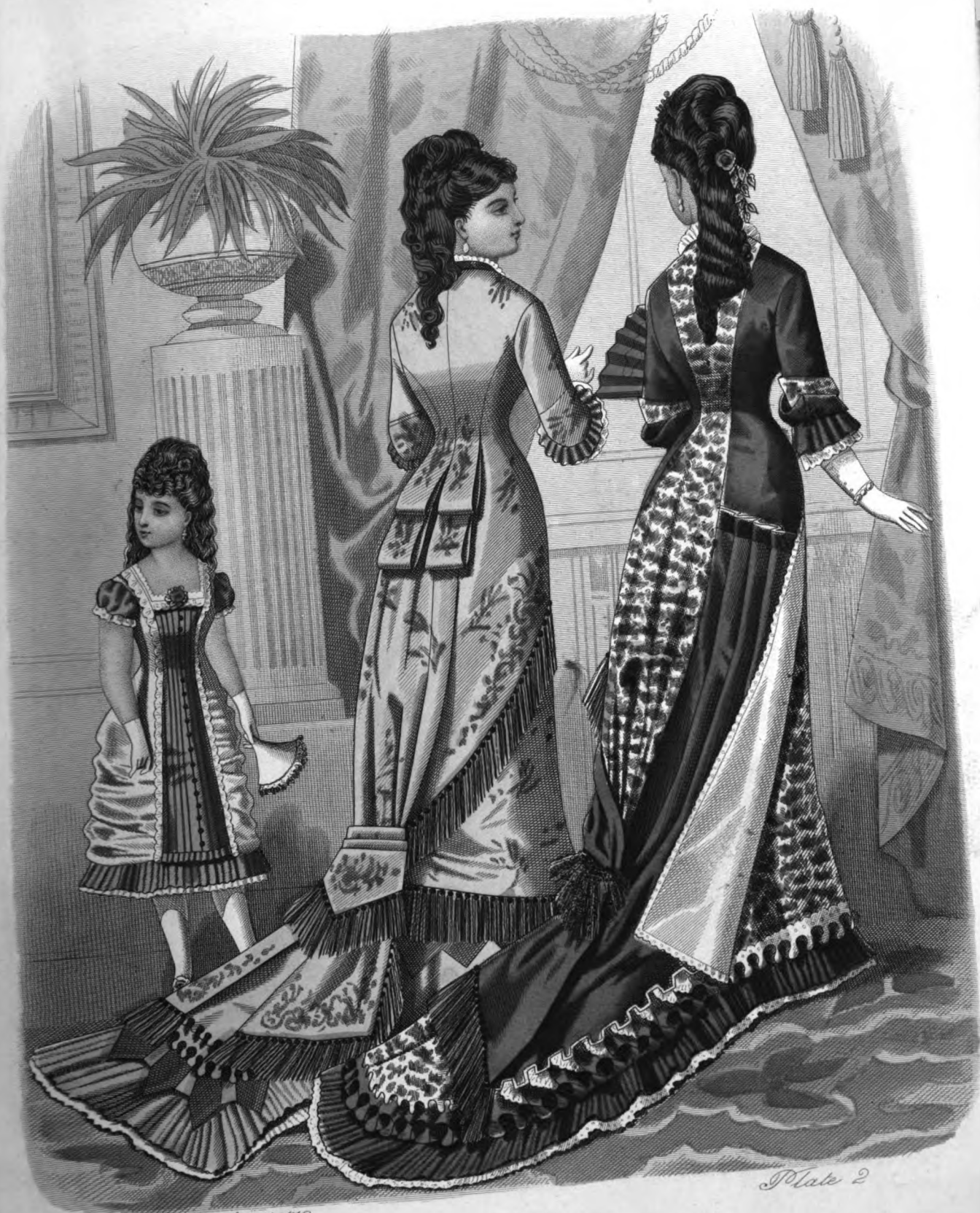


Plate 2

December 1878

Le Monde Élegant

These Costumes are from the Maison Costadan 25, Rue des Jeuneurs, Paris
and may be had at Messrs C. Gash & Co 56 to 63, Oxford St London



December 1873

Plate 3

Le Monde Élegant

These Costumes are by Madame Depiet, 20 Rue du 4 Septembre, Paris



December 1878

Page 2

Le Monde Élegant

These Costumes are by Madame Depiet.



December 1878

Plate 5

Le Monde Éléant

These Bonnets & Hats can be had at Madame Desfontaines, 10, Boulevard des Capucines, Paris.
 Made to order. Approved by the Queen and worn by the Empress of Russia.

REVERSE VIEWS OF OUR PLATES OF COSTUMES.

PLATE 1a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3a.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4a.



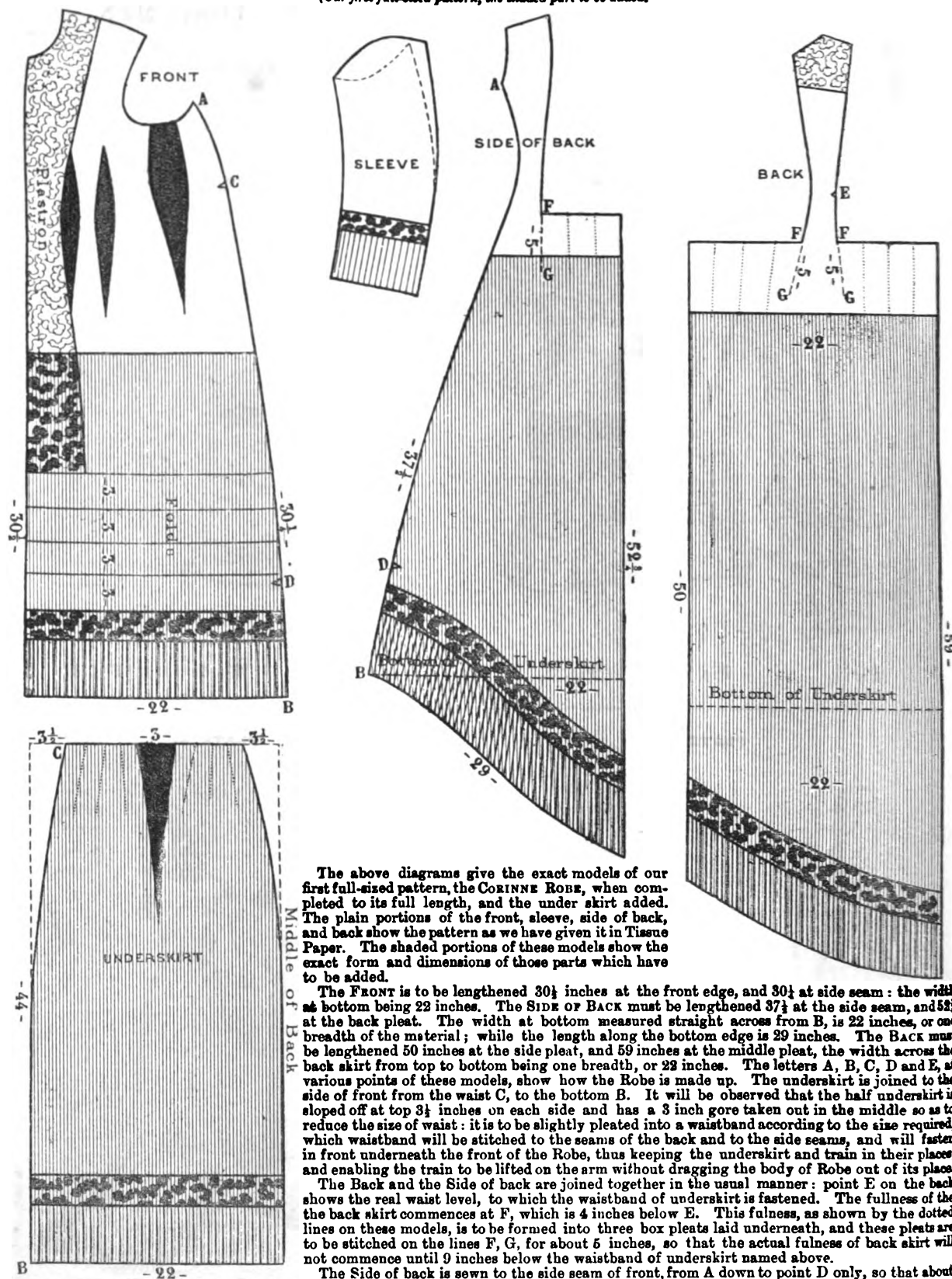
Fig. 1.

Fig. 2.

Fig. 3.

THE CORINNE ROBE PRINCESSE à TRAINE,

(Our first full-sized pattern, the shaded part to be added.)



The above diagrams give the exact models of our first full-sized pattern, the CORINNE ROBE, when completed to its full length, and the under skirt added. The plain portions of the front, sleeve, side of back, and back show the pattern as we have given it in Tissue Paper. The shaded portions of these models show the exact form and dimensions of those parts which have to be added.

The FRONT is to be lengthened 30 1/2 inches at the front edge, and 30 1/2 at side seam: the width at bottom being 22 inches. The SIDE OF BACK must be lengthened 37 1/2 at the side seam, and 52 1/2 at the back pleat. The width at bottom measured straight across from B, is 22 inches, or one breadth of the material; while the length along the bottom edge is 29 inches. The BACK must be lengthened 50 inches at the side pleat, and 59 inches at the middle pleat, the width across the back skirt from top to bottom being one breadth, or 22 inches. The letters A, B, C, D and E, at various points of these models, show how the Robe is made up. The underskirt is joined to the side of front from the waist C, to the bottom B. It will be observed that the half underskirt is sloped off at top 3 1/2 inches on each side and has a 3 inch gore taken out in the middle so as to reduce the size of waist: it is to be slightly pleated into a waistband according to the size required, which waistband will be stitched to the seams of the back and to the side seams, and will fasten in front underneath the front of the Robe, thus keeping the underskirt and train in their places, and enabling the train to be lifted on the arm without dragging the body of Robe out of its place.

The Back and the Side of back are joined together in the usual manner: point E on the back shows the real waist level, to which the waistband of underskirt is fastened. The fullness of the back skirt commences at F, which is 4 inches below E. This fullness, as shown by the dotted lines on these models, is to be formed into three box pleats laid underneath, and these pleats are to be stitched on the lines F, G, for about 5 inches, so that the actual fullness of back skirt will not commence until 9 inches below the waistband of underskirt named above.

The Side of back is sewn to the side seam of front, from A down to point D only, so that about 9 or 10 inches of the lower part of the train, D to B, is left open, and this gives facility for the train being lifted up or carried over the arm as shown on the colored plate. In the Front, the part of the Plastron that we have given in tissue paper has the brocade marked in outline; on the part of Plastron which has to be added, the brocade is shaded. The folds are formed of separate pieces laid across as indicated.

N. B.—To save material, the upper part of underskirt may be made of stiff muslin, or any cheap material, only using the silk as high up as it will be seen when the train is carried on the arm.

THE
Ladies' Monthly Magazine,
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 680

DECEMBER, 1878.

VOL. 55.

Observations

ON LONDON AND PARISIAN FASHIONS.

We had a conversation the other day with one of the most eminent French Noblemen, a gentleman of very refined taste combined with great artistic knowledge. Our subject was the Exhibition: he said he had seen it several times, and thought the building and its surroundings showed that the designers were of what is called the "New school;" they ignored all kinds of beauty, and all the ideas to be derived from the study of the classic models: the "New school" consisted of a jumble of all styles, commencing with the Chinese, and combining the Japanese, the Indian, with all the additions that could enter into a brain of an eccentric artist. He thought that the building altogether showed the commencement of a decline in French art. We replied that we could not give an opinion upon this subject, but asked him if he had been round that department where they were exhibiting the very beautiful Ladies' costumes? In this branch we thought he must allow that art, as represented by fashion, had not begun to decline. Certainly not, said he, our Ladies still stand pre-eminent in taste.

We shall now describe a few of the latest novelties. Dress is improving in elegance: the *Princesse* or classic style is increasing in favor, it shows a well made figure to the greatest advantage; the English Ladies never had a style so suited to them. The train is now no longer an inconvenience, the dress-holders have nearly arrived at perfection, and now that the new style of throwing the train over the arm has come into vogue, no more inconvenience can be experienced. Short skirts of course will always be worn, the lower classes can wear no others, but few Ladies will have a desire to dress like them. By wearing a short dress a Lady appears much shorter than when she wears a train.

Dress skirts are now no longer drawn tight over the hips, but on the contrary are made to

fall gracefully from the waist: the dress is plain at front and nearly so at sides, but the back is made slightly *bouffante*.

There is a great variety in the styles of evening and dinner dresses, the square train is in great favour, although the round train is still much worn.

Sleeves for ball dresses are extremely short; being in fact, very little more than foliage passing over the arms, edged by lace or fringe. For dinner costume sleeves keep half long.

For bonnets the principal materials are the smooth felt, and the long haired felt or *plûche*, but velvet and satin will never be discarded. The favorite trimmings are gilt feathers, small birds and parts of birds, and ostrich feathers of various tints and colors, arranged to harmonise with the toilettes.

OUR PARIS LETTER.

Paris.

Ma Chère Amie,

I have heard of one or two instances lately, of the unfairness of the Parisian tradesmen to English Ladies, who had come over to see the Exhibition. At some of the very large drapery establishments, they have tables outside covered with various articles which they sell at nearly cost price: it is the same inside, all small articles are equally cheap: you begin to purchase these cheap articles, and go on to purchasing silks, satins, etc. When the bill is delivered you find that the high-priced articles are nearly double the price you would have had to pay in London for goods of the same quality. Another caution I will give you:—Many tradesmen go round to boarding houses, and hotel-keepers, and state that they are willing to give a commission of 25 per cent. on the bill of any one they recommend. I have now said enough on this unpleasant subject.

Let me now describe to you a very beautiful dress I have seen worn by our most elegant and graceful Contesse E. de M——y; it was of *feutre* brocade silk trimmed with point *d'Alençon*, the dress was *en Princesse*, with a long square train, on which was laid a wide box-pleat, on the right side of the square cut body was placed a bouquet of *Caroubier* and white roses. The bonnet matched the toilette, and was worn rather far back; a spray of *Caroubier* and white roses fell on the hair.

I saw the fair and ever lively Contesse Violette in a *Princesse* dress of pale blue brocade, trimmed with raised striped straw-colored velvet and blue satin; the front of the dress was of the said striped velvet, the body of brocade closing only at the waist, and turning back to form the square train which was trimmed, all round by a *riche* of straw-colored velvet, relieved here and there by a bow of blue satin; the bonnet was white, trimmed with 3 blue feathers and a *touffe* of straw-colored roses at the back.

CONTESSÉ DE B——.

THE FULL-SIZED PATTERNS.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for when cutting out, except in materials that require extra wide turnings in.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editors will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to them at 1, Kelsö Place, Kensington, London, W.

THE CORINNE ROBE À TRAINÉ.

The first full-sized pattern is the new Corinne Robe, as represented on the second figure of our first colored plate. This pattern is an exact copy of the dress that we named in our last month's number, as then being prepared for the *Duchesse de R—z*, and it will be found to be absolutely perfect in style and fit. The Duchesse is considered to possess one of the finest figures in Europe, and we shall therefore in future adopt the form of this dress body as our model type or standard pattern.

We have given the upper parts of front, sidepiece, and back, and the whole of the sleeve. The form of the *plastron* and the square trimming at the back is indicated by pricking. The manner of completing this pattern to its full length, and of cutting the underskirt, are fully explained on our seventh plate.

THE IRENE BALL DRESS FOR A CHILD.

Our second full-sized pattern is the *IRENE EVENING ROBE*, for a little girl about 10 years of age. Its appearance when made up is shown by the first figure of our second colored plate. The pattern consists of four pieces, viz.:—*Gilet* or *Plastron*, front, side of back, and back. The *plastron* is given complete in its full length, but the other three pieces will all require lengthening 17 inches at the bottom; this lengthening will give sufficient stuff to form the skirt in horizontal folds, as shown on the colored plate.

Description Of the Plates of Costumes.

PLATE THE FIRST.

Fig. 1.—The "Eva," an elegant *Visite* in beautiful blue cloth, trimmed with fur and *passementerie*. Closes at the side under the left sleeve. It will take 4 yds. of 54 inch cloth; 5 yds. of fur; 3 ornaments for sleeves and back, and one for the front; 1 yrd. fur for muff.

Fig. 2.—The "Corinne," a *Princesse Robe* of silk and velvet brocade. At last our *modistes* have hit upon a simple plan for giving us, combined, a walking dress and a visiting costume. With the aid of our full-sized pattern, this toilette will be very easy to reproduce. The back dress forms a long and full *Princesse* train; the fulness starts from a little below the waist, and forms 3 box plaits. The *plastron* and headings of the frilling are of the velvet brocade. The under skirt, which is a continuation of the front of the dress, is trimmed by a pleating and a brocaded band like the front. The train has an opening 10 inches deep at the bottom of side seam, so as to drape gracefully everywhere, when raised on the arm. To save material, the upper portion of the back under-

skirt may be made of stiff muslin. This dress will require:—19 yds. of silk 22 inches wide, and 2½ yds. velvet brocade.

We give the full-sized pattern of this very novel and elegant robe.

Fig. 3.—The "Mignon" *Visite* of richly embroidered cloth, trimmed with fringe. It will require 3 yds. of 54 inch cloth, and 5 yds. of fringe.

The dress is of *Caroubier* silk. It will take 14 yds. of silk 22 inches wide.

This *Visite* may, by a slight alteration in the front edge of sleeve, be cut from our first full-sized pattern for November.

PLATE THE SECOND.

Fig. 1.—Little girl's ball dress of blue silk and white muslin: will require to make it, 3½ yds. of blue silk; 1 yd. of white muslin; 24 buttons.

We give this pattern full-sized.

Fig. 2.—*Princesse* dress of mastic brown silk, embroidered by hand, and trimmed with fringe to match the colors of the embroidery: the *tablier* and the two ends of the *casaque* are looped upon the square train. To make this toilette will require, 17 yds. of silk; 7½ yds. of fringe; 24 buttons.

Almost all dresses are now of the *Princesse* form, although they may sometimes appear otherwise; they are all made on a foundation of stiff muslin, or on thin silk, or any other inexpensive material, so as to lighten the dress for the wearer, and also to save expense.

Fig. 3.—*Princesse Robe* of *Caroubier* silk and brocade, with *revers* of white silk, edged by narrow chenille gimp. The long tabs are trimmed by fringe matching the brocade in color, and are laid one across the other upon the train. Will require:—10 yds. of *Caroubier* silk 22 inches wide; 9 yds. of brocade; 3 yds. of fringe.

PLATE THE THIRD.

Fig. 1.—A young Lady's dinner dress of mouse-colored silk and pink silk; to make it up as an inexpensive toilette for a young lady, you may use grey woollen muslin de l'Inde, and pink *tarlatan* or muslin; these combinations are much worn. This toilette consists of a *Robe Princesse* with a loose train, that can be carried on the arm, made in a similar way to our first full-sized pattern. The bottom of under skirt is of pink silk, forming narrow frills all round to a height of 14 inches. The dress is arranged on a foundation of stiff muslin, and will require 9 yds. of pink silk; 8 yds. grey silk; 2 yds. of pink ribbon; 24 buttons.

This tunique is similar in general form to the *Parisian Tunique* given on plate 7 of our No. for April last. The fronts must of course be made to open en cœur, and the back skirt must be prolonged to form the train.

Fig. 2.—Dinner toilette of sky-blue silk, and havannah silk with darker satin stripes. The

revers are embroidered by hand, but may be replaced by a piece of lace laid on the *revers*: the body forms a *gilet*. Will take:—9 yds. of striped havannah silk; 8 yds. sky-blue silk; 10 bouquets of dark brown flowers, consisting of corn-flowers, buds, and grass.

Fig. 3.—Ball dress of plain white silk, and brocaded white and green silk, trimmed with foliage and fringe. The foliage falls over the train, and then is looped up on both sides. The sleeves are extremely short: we do not admire this innovation, but we must indicate the fashion and leave the matter to the good judgement of our fair readers. Will require:—11 yds. of plain white silk; 3 yds. brocade; 2½ yds. fringe; 4½ yds. foliage.

PLATE THE FOURTH.

Fig. 1.—Ball dress of pink silk, and white silk with lace and garlands of roses. The upper skirt of pink silk, is made to fit close over the hips, as far as the first plait, then it is a little full to give grace to the folds. The skirt is of white silk, the fullness starts 18 inches below the waist, and then spreads into a fan-shaped train. The garland of roses falls upon the train. The *gilet* is of white silk, trimmed with lace. Quantities required:—9 yds. of pink silk; 12 yds. of white silk; 7 yds. of white lace; 2 yds. of garland or foliage.

Fig. 2.—Ball Dress of white silk and light havannah brocade, trimmed with fringe and foliage. The havannah train is slightly gored from the waist to the gathering under the bouquet of roses, thence it widens to form a graceful train: the front is all *bouillonné* and trimmed with upright rows of foliage. Will take:—6 yds. of brocaded havannah silk; 10 yds. of white silk; 3 yds. of foliage; three bouquets of roses; 4 yds. fringe.

Our second full-sized pattern for February last gives the form of the upper part of this robe. It will of course require lengthening considerably to form the skirt, and the train and pleats must be added to the lower part of back skirt.

Fig. 3.—Dinner dress for a young lady, of mauve silk and brocade trimmed with *broderie d'Alsace*. The back of skirt is entirely formed of pleats: the train is of medium length, the upper skirt has two *revers* of brocaded silk, and is slightly draped at back: the *tablier* is round and trimmed with *broderie d'Alsace*: between the *plissés* of front is a flounce of brocade, edged with embroidery. It will require:—3 yds. brocade; 11 yds. of mauve silk; 3 yds. of *broderie d'Alsace*; 24 buttons.

PLATE THE FIFTH.

No. 1. Straw BONNET of the new color called "Vieil or" tint: the inside of front is finished by a *bandeau* and a twist of ruby-colored satin; at front and right side of crown are two ostrich feathers of the same color as the bonnet, and from these feathers start bands of the ruby satin, each fixed near the back of crown by a clasp of bright gold, starting from

which, two bands are carried to the edge of brim, where they terminate in long floating ends.

No. 2. Black beaver HAT, having the right side of brim turned up and lined by black satin; the turned up portion of brim is crossed by a band of black satin ribbon, which also forms bows at front of crown; a band of the ribbon is carried round the left side to the back: at right side is a black wing feather accompanied by a group of ostrich feathers.

No. 3. BONNET of ivory-colored felt; the crown is encircled by a broad ostrich feather trimming of the same color; at the right side is a *bouquet* of tea-roses, accompanied by buds and variegated foliage, and there are strings of ivory-colored ribbon.

No. 4. Morning CAP of white muslin; the crown forms a puff, which is partially concealed at front and at sides by a broad double frill of muslin, having in its centre a garland of dark foliage accompanied by some yellow berries. At the back is a lappet of muslin, finished by fringe and surmounted by a small spray of the dark leaves.

No. 5. HAT of ruby-velvet: the brim is turned up and the velvet covering the crown, is arranged in a succession of folds; at the left side are three steel grey ostrich feathers, having gilt centres, these are accompanied by a twist of gold cord, and a steel-grey wing feather. At back are two puffs of the ruby-velvet, and a bow of steel-grey silk, at right side of which appears a second wing feather.

No. 6. HAT of soft felt, of the fashionable ivory shade of white: the brim is turned up, and is bound by scarlet velvet; in front is a large puffing of ivory-colored terry velvet, which extends partly over the crown; at the left side is a tropical bird, accompanied by a long ivory tinted ostrich feather.

No. 7. CAP of white Brussels net and lace with trimmings of cherry-colored ribbon and foliage. The front forms a festoon of net with a double edging of narrow lace: the back forms a rounded point, and the sides are prolonged to form draped lappets; these lappets are ornamented by a bow and long ends of the ruby ribbon, at the front of the cap is a bow, and at right side is a rosette of the ribbon; the crown is partially covered by a thick spray of small green leaves.

No. 8. Small fancy CAP or HEAD-DRESS of white muslin, forming a puff enclosed by a pleated frill edged by narrow lace; at the front is a large bow of golden brown ribbon, and at back are loops and short ends of similar but narrower ribbon, which also forms an open loop, with a group of short ends.

No. 9. BONNET of grey felt: the inside of front is trimmed by a thick *rouleau* of cherry-colored velvet, which is carried in a festooned form to the front of crown; the velvet also forms folds at sides of front; is partially covered by two grey ostrich feathers with gilt centres; the strings are also of cherry-colored velvet, and the back is trimmed by two rows of gold cord.

No. 10. BONNET of cream-colored plush: the crown is enclosed by a folded band of satin of the same color, and the strings are of cream-colored satin ribbon: the bonnet is trimmed by three ostrich feathers of the same shade.

No. 11. HAT of black felt; the brim is turned up and is partly covered by black velvet; the crown is enclosed by a broad and twisted band of velvet, fastened at left side by two rings of green beads: at the back are two curled ostrich feathers.

No. 12. CAP of white muslin; the crown forms a large puff and is encircled by a frill of embroidered muslin; at front is a group of bows of black satin ribbon, accompanied by some small flowers and foliage; and at the sides are smaller groups of bows: the back is finished by loops of the ribbon, which start from under the muslin frill.

All these Bonnets, Hats and Caps are by MADAME DUFOURMANTELLE, 30, Boulevard des Italiens, Paris.

CHRISTMAS AT CALVERLY.

CHAPTER I.

"I think we ought to go," said the young husband.

"So do I," dutifully responded the young wife, "but—"

"Oh yes! I know what you mean, you would like to keep Christmas at home, and so should I, but I think mother has set her heart upon having us, and the girls seem inclined to be very friendly."

"Well, I must make their acquaintance sometime, and Christmas is as good as any other; but let me read all the letters."

A family budget had been received that morning at the Brompton villa, and Mrs. Eustace Denham, having no near relations of her own, was naturally inclined to be curious concerning the widowed mother and sisters of her husband, who resided in a distant county, and whose acquaintance she had yet to make.

Estella Denham was an orphan, an heiress, and a two month's bride. The hurried preparations for her marriage, and its extreme quietness, owing to the recent death of her father, had precluded the possibility of her becoming known to her future relatives, and it was with keen curiosity, slightly tempered however by nervousness, that she contemplated the proposed Christmas visit.

The principal letter in the family budget was from Mrs. Denham, written jointly to her son and daughter, affectionately pressing for their company, with a slight but touching allusion to the diminishing chances of her participation in future family reunions.

A slight moisture rose in the bride's fine eyes as she concluded this letter, and she affectionately pressed her husband's hand before opening the prim-looking packet, which was addressed to her by Miss Denham, the eldest of the four sisters at Calverly.

"Dear Brother and Sister,

Mother informs me that she has asked you to come to Calverly for Xmas. I trust you will do so. I look forward to making Estella's acquaintance. I am much engaged now in finishing an altar-cloth which I am working for the church for Xmas day. I shall however so arrange my affairs, as to be able to devote a good deal of time to you, and I trust to interest you in the various schemes I have in hand for the good of our poor. You are both young, and have had no experience in the stewardship of the wealth with which you are entrusted, but are, I doubt not, willing to be instructed. I anticipate, for you, great pleasure and profit in the company and acquaintance of the Rev. W. Sebastian, our rector, who is greatly prized in this favoured parish.

I remain, Your affectionate Sister,
ANASTASIA DENHAM."

Letter No. 2, was written in a dashing, semi-masculine hand, and the paper, instead of crest or monogram, bore a design in scarlet and gold, of a dog's head and crossed riding whips.

"Dear Eustace and Estella,

So glad you are coming, as of course you are. There will be a jolly meet at Calverly Gorses on Jan. 3rd. Bring your pink, Eustace. Your old friend, Guy Creswick, is at Balton. Sir Geoff. will mount you as usual, and Estella too. Boney and Bruff are well.

Your loving Sister,
KATE DENHAM."

The next epistle was written in faint, undecided characters, and was superscribed "To My New Sister." It was profusely underlined.

"I feel sure, dearest Estella, (for very dear you seem to me already) that a happy Christmas is coming. It is so sweet to picture your coming to our old home, the home of your Eustace's boyhood, the spot where he first saw the light, the scene of his earliest recollections. A fond welcome awaits you, dearest, and I feel a conviction that you and I are to be friends, united by closer links than those of mere relationship. My heart seems to tell me that there will subsist between us the fond ties of sympathy, and that we shall often roam together through the realms of romance and poetry. Do not you feel this, my sweet sister? Adieu, I almost count the minutes until I can hold you to my long-ing heart. Meanwhile,

I remain yours fondly and devotedly,
S. DENHAM."

"Ah!" said Eustace as Estella concluded, "I always thought mother was hard on poor Sarah at her baptism. She should have been called Rose, Violet, Ianthé, Maud, or some equally romantic name. That homely "Sarah" weights her rather heavily."

Estella laughed. There was one more letter, a neat-looking epistle, clearly written, and concisely worded.

"My dear Eustace,

I hardly like to include Estella until we know her better. I hope you will come to us for Christmas. I think dear mother has set her heart upon it, and the girls are all very anxious to see you both. Please let us know as early as you can, that no arrangement we can make shall be wanting for your comfort. I hope the weather will keep dry and fine, that your journey may be a pleasant one, and that Estella may form a favourable opinion of Calverly scenery. Please let us know if you have any preference as to rooms, &c., and if the market cart will be large enough for your luggage. I hope Estella will wrap up well for the journey, the wind blows very cold over Calverly Gorses, as you know.

Your affectionate Sister,
DOROTHEA DENHAM."

"Dear Dorrie," said Eustace warmly, as Estella concluded, "she is the same little thoughtful woman as ever. Dorothea is our household angel, Estella, as you, dearest," he added fondly, "will be its star."

CHAPTER II.

The wind did blow very cold over Calverly Gorses on the 21st of December, as Eustace

Denham drove his wife in the pony carriage from Calverly station to Calverly village, and Estella felt glad to nestle closer to him, and wrap her rich furs more tightly around her.

Calverly House was soon reached, the ponies having long left behind the humble steed who drew the market cart containing the luggage. Eustace assisted his wife to alight; the inner glass door of the house was thrown open, and Estella entering found herself in a warm flower-scented atmosphere. She stood a moment, leaning on her husband's arm, and then found herself clasped in a warm embrace by the dearest old lady she had ever seen.

Estella always retained a confused remembrance of the next few minutes, during which her new sisters welcomed her, and she was led into a spacious drawing-room. After remaining here in general conversation about five minutes, Mrs. Denham herself rose, and conducted her son's wife to the pretty rooms appointed for her. Estella was charmed with them, and felt touched by the loving care displayed in their arrangement. She thanked her new mother tenderly, who replied,

"Well, my dear, I am glad you are pleased, but Dorrie undertook all the arrangements, you must thank her, if you think thanks are needed. I do not."

When dinner was over, Estella was conducted to a snug sofa in the drawing room, round which her new sisters clustered, each seeming anxious to produce a favorable impression.

Anastasia exhibited the altar-cloth, now rapidly approaching completion; asked Estella's advice concerning the shading of a particular passion-flower in a prominent position; exhibited her clothing-club books, and penny savings-bank accounts, and then proceeded to supply information concerning the Rev. Walter Sebastian, who was evidently the solar centre of Miss Denham's inner life.

Kate brought forward some dashing pen-and-ink sketches of hunting scenes, and indulged Estella with a spirited description of the Calverly steeplechases.

Sarah—whose unpoetical cognomen none could have guessed from her romantic appearance—brought a book of poems, and seated herself on a low stool by Estella's sofa, where she read choice selections from her volume, which selections were broken in upon from time to time by some remark entirely foreign to the subject from one or other of her sisters.

Dorothea made tea, concocting the beverage with rare skill, and dispensing it with quiet grace.

When Eustace joined the ladies, Mrs. Denham suggested music, and Estella gladly joined her husband in some of their favorite duets.

The sisters were all musical. Anastasia, who delighted in Beethoven and Mozart, executed a lengthy solo of a strictly classical character, Estella, who had now seated herself between her husband and his mother, listened with pleasure, and at the same time quietly watched the sisters. Kate pushed aside her pen-and-ink sketches in some disorder, and opened the evening paper, which Eustace had put down on his entrance.

Sarah lounging on the sofa, still read her poems, but Estella marked more than one stifled yawn from the romantic student.

Dorrie, released from the tea-tray, had taken Anastasia's place at the centre-table, where she quietly put in order the scattered club-books, and various documents which her eldest sister had used to illustrate her useful works for Estella's benefit. That done, she silently applied herself to the altar-cloth, and Estella remarked how richly and rapidly the passion-flower grew under her nimble fingers. She laid it down, however, as Anastasia rose from the piano, and vacated her sister's place.

Kate next complied with the general request for a song, and broke forth into a sparkling operatic air, which she rendered brilliantly. During her performance the "household angel" had returned the pen-and-ink sketches to their portfolio, and the portfolio to its place on a distant side table.

Sarah contributed her musical mite to the general entertainment, singing in a sweet, but not strong voice, a sentimental ballad of love, faded flowers, and death.

Lastly, by general consent, Dorrie was called upon for a song.

"What shall it be, mamma?" she said cheerily, rising at once.

"*Far Away*," dear," said Mrs. Denham.

In a clear, firm voice Dorothea complied. There was something so sympathetic in her voice, and in her manner of singing, that Estella was touched beyond her wont, and the rare tears rose to her eyes. She saw that Mrs. Denham was similarly affected, and the hands and eyes of the two women met, as each thought of dear ones far away, who had

"*Gone from earth for ever.*"

CHAPTER III.

At their late breakfast the next morning, the family at Calverly House were surprised by visitors. Sir Geoffrey Ercott, and his

friend Grey Creswick, had walked over from Salton Park to congratulate their old chum Eustace Denham on his marriage, and to be presented to his young wife.

After the introductions were made, and conversation became general, Estella was aware that Sir Geoffrey Ercott assumed a bearing towards Kate Denham, which was not warranted by mere friendship. Being desirous of enlightenment on the matter, when the gentlemen had bade them a temporary farewell, prior to a stroll through the village to meet the postman, Estella seized the chance of speaking to Kate alone as they left the breakfast room together.

Kate pleaded guilty to the "soft impeachment," and willingly followed Estella to her room, where she told the particulars of her recent engagement.

"You see," said Kate candidly, "we suit each other so well, that it seems quite a natural thing, and Geoffrey certainly wants someone to overawe that trainer of his, and, in fact, to look after the animals generally. We are to be married in April."

"But," said Estella quietly, "Sir Geoffrey has a very large establishment of servants, has he not?"

"Oh!" laughed Kate, "you are thinking of my lack of domestic virtues, but I shall have Dorrie to stay with me. She is a capital manager, and that arrangement will leave me perfectly free."

The conversation was here interrupted by the entrance of Miss Denham, at whose coming Kate flew away.

"Estella," said Anastasia, "I came to ask you to come down, Mr. Sebastian is here. I am most anxious for you to see him."

Perhaps Estella's mind was matrimonially toned by her conversation with Kate, but she certainly fancied a note of consciousness unheard before in her sister's voice, and she said,

"Have you an especial reason for wishing me to know Mr. Sebastian, Anastasia?"

"I have," replied Miss Denham, "and I may as well tell you at once, dear, that I am engaged to Mr. Sebastian. We shall be married at Easter."

Estella hastened to offer her congratulations, which Anastasia received with wonted gravity.

"I have an earnest life before me," she said in reply, "and I feel it a great privilege to be allowed to work with so worthy a man. My time will be spent entirely for the poor who surround us, and my reward will be to see them better and happier for our united efforts."

"It is a noble work, said Estella warmly, and added hesitatingly, "your own home too—"

"Oh," smiled Anastasia, "I fear I am not very domesticated, but I shall be near mamma, and I shall have Dorothea with me. She already assists me materially, and though her views are not as exalted as I could wish, she will be a stout right hand in all practical matters. But we will speak further on this at another time. Mr. Sebastian is impatient to see you."

Estella was pleased with her future connection, the somewhat rigid rector of Calverly. His manner, though at first cold and rather repellent, soon impressed her with a sense of the uprightness of his character, and unwittingly pointed to his self-denying spirit. He spoke affectionately of Dorothea, whom he stated he had just met on her way to the village, and alluded in warm terms to the value of her earnest help.

"But Dorothea may marry," suggested the young wife, who scarcely approved of the fraternal spirit which took no cognisance of the possibility that the "household angel" might some day gladden a home more especially her own than any in Calverly.

"I do not think it likely," said Miss Denham, placidly dismissing the subject.

Estella might have rejoined, but the thread of conversation was broken by the entrance of Sarah.

Mr. Sebastian shortly afterwards took his leave, and set out for the village accompanied by Anastasia, who was going to the school for the morning catechism.

"Oh!" sighed Sarah, as the rector and his bride-elect disappeared down the winding carriage-way, "how destitute of romance they are! how commonplace does their attachment seem! a feeling that has grown up among village children and old women, and will come to maturity among similar associations; untouched by the romance of parting, of absence, of distance, of oceans that separate, of forests that wave between faithful hearts—"

"You speak, dear," observed Estella, "as if you had a personal reason for such thoughts."

"I have," replied Sarah, "Ah! let me confide in you, open your sisterly heart to me, dearest Estella."

"It is always open to you all, dear Sarah," replied the young wife, "for Eustace's sake."

"Oh yes!" sighed Sarah, "you also love, and are beloved. But you two are united beyond the reach of ill fate, while I am separated from the sole object of my love. The wild

waves roll between our lives, and —"

"Is the gentleman abroad?" cruelly interrupted Estella.

"Oh yes! he is in India, that land of the sun, the climate of strange flowers and burning skies, of mystic beings and wild ceremonies, of all beauty and romance."

"May I ask his name?"

"Ernest," and then more slowly, "Ernest Brown."

With all her keen and kindly interest, Estella could not refrain from a passing feeling of amusement at the thought of the unromantic name which her sentimental sister-in-law seemed likely to bear, but she conquered her inclination to smile, and said gently,

"When is the marriage to take place?"

"It is not yet decided," sighed the fair Sarah, "but if Ernest cannot return before September, Mamma thinks I could go out to him, if Eustace thinks well of it."

"Then next year will make great changes here," said Estella, "why if Dorrie were to marry —"

"But Dorrie must not marry," said Mrs. Denham, entering the room in time to hear Estella's last words. "Dorrie must stay with her old mother always."

Estella thought of Dorothea Denham, her helpful homely ways,—her even temper and sunny disposition, and half sighed for the luckless man who was to lose all this,—aye, sighed for him, though he himself might never know how much he had lost.

"But here comes Dorrie," continued Mrs. Denham looking through the window, adding in a changed tone, "with Mr. Guy Creswick."

Now Estella had heard from her husband of luckless Guy Creswick, his virtues, his poverty, and his talent, and an idea crept into her mind as she noted the subtle change in Mrs. Denham's tone. Was Guy the unhappy man who was *not* to win the Calverly "household angel?" If so, Estella decided that he was more to be pitied than the unknown luckless wight, because he knew the value of the prize which was not to be for him. Meanwhile the couple, looking suspiciously flushed and excited, entered the room. Guy Creswick, holding a letter in his hand, advanced to Mrs. Denham.

"May I tell you the news, Mrs. Denham?" he said gaily, yet nervously withal, "Lord Warcourt has remembered me as he promised. I have got the Indian appointment."

"I am so glad, Guy," said Mrs. Denham, warmly, and her radiant face spoke with yet greater emphasis.

"But—" stammered Guy, "I must leave England in six weeks, and I want—Dorrie!"

"I daresay you do," said Mrs. Denham grimly, the radiance fading from her face, "but so do I."

"And so do her sisters," put in Estella maliciously.

"Sarah could go out with us, you know," pursued Guy hardily enough, now the first plunge was taken, and ignoring every one but Mrs. Denham.

Anastasia and Kate entered at this point, followed by Sir Geoffry and the rector. The news was told with much noise, and received with much delight, but Dorrie, looking shy and half-frightened, crept close to her mother, and hung fondly on her arm.

The rare tears were in Mrs. Denham's eyes, as she said, attempting to smile,

"Your fondling will not prevail, Dorrie. Guy must go to India without you. I cannot spare our household angel."

But for all she said then, Dorothea Denham was the first of four brides who trod upon spring flowers, when entering new lives after that Christmas at Calverly.

H. S.

CHRISTMAS TIME.

It seems but yesterday, my wife,

That we were in our prime,
That love began his magic life
One happy Christmas time.
I saw you fairest in the throng
And graceful in the dance;
There was deep music in your song,
Strange glamour in your glance.
And I was haunted by the rhyme,
"Love is twice love at Christmas-time."

And when successive seasons crowned
That early love of ours,
And closest earthly ties were bound
With little human flowers.
We kept our homely, simple feast
Among our children small,
With gentle peace a welcome guest,
And strong good-will to all;—
We felt it true, that quaint old rhyme,
"Love is twice love at Christmas-time."

We sit to-day, beloved wife,
Together and alone,
Far off across the sea of life
Our nestling birds have flown.
Come closer, darling, to my heart,
And dry that silent tear,
We keep our festival apart,
But God's good peace is here.
We feel the truth of that old rhyme
"Love is twice love at Christmas-time."

H. B.

The Court and High Life.

It is stated that His Royal Highness the Prince of Wales will honour Mrs. Gerard Leigh by a visit to Luton Hoo, during the first week in December. The visit, which is a shooting excursion, will be mainly of a private character. The birthday of His Royal Highness (Nov 9th) was kept as usual at Sandringham.

Our readers will have learnt with regret, of the loss recently sustained by H. R. H. The Grand Duchess of Hesse Darmstadt, (Princess Alice.)

The reception of the Viceroy of Canada, and the Princess Louise, was a very magnificent affair, and was the signal for general rejoicings throughout the Dominion.

The Duchess of Saxe-Meiningen (Princess Charlotte of Germany) daughter of the Imperial Crown Prince and Princess, is expecting a happy event, which will make our most gracious Queen a great-grandmother.

The German Empress has presented golden brooches to various ladies who showed kindness and sympathy to the sufferers on the occasion of the loss of the *Groszer Kurfurst*.

The coronation of the new Queen of Holland takes place at Amsterdam, and is to be the occasion of a series of *fetes*.

On the marriage of the Princess Thyra of Denmark to the Duke of Cumberland a proposal for voting a dowry of 50,000 crowns will be made in the Danish Chambers. The Royal pair, we believe intend to reside chiefly in England.

The marriage of the Countess von Bismarck, only daughter of the German Chancellor, to Count Rantzau of the house of Schleswig-Holstein was honoured by the presence of the Crown Prince and Princess.

The Theatres.

HER MAJESTY'S. The Autumn season of Italian Operas at reduced prices is proving very successful at this house. Monar. Biset's splendid opera *Carmen* bids fair to become a great favorite. The libretto is one of universal interest and is based on some picturesque incidents of Spanish life. The score shows great originality of idea and a thorough command of all musical resources. The performance of the Opera have been honoured by the presence of H. R. H. H. the Prince and Princess of Wales, the Duke of Connaught and Prince Leopold. Among the other performances we must not forget to mention Meyerbeer's *Dinorah* in which Mdlle. Marimon appeared in perfect voice and was received with enthusiasm. *Fidelio*, *Der Frieschuts*, *La Traviata*, *Il Flauto Magico*, *Faust*, *Il Trovatore*, *Don Giovanni* and other favorite operas have also been performed in excellent style.

DRURY LANE. Here Mr. Chatterton's successful introduction of the standard classic drama shows that there is a marked revival in the public taste for this class of dramatic entertainment. *Othello*, *Hamlet*, *The Winter's Tale*, *Macbeth*, &c., have been performed in rapid succession: the entertainments have been varied by Colman's well known comedy, *The Jealous Wife*, and by the romantic drama of *Belphegor*, in which Mr Charles Dillon sustains his original character. In spite of the sad loss sustained by the death of Mr. Phelps, the company is a very strong one, including as it does, Messrs Charles Dillon, Ryder, Cowper, E. Compton, Mesdames Hermann Vesin, Wallis and Hudspeth. The pantomime is in active preparation: it is entitled *Cinderella*. The clever Vokes family is of course engaged.

THE HAYMARKET. Our view as to a revival of the taste for the legitimate drama is confirmed by the long continued success of Sheridan's well-known comedy, *The Rivals*, a success to which Mr. J. S. Clarke's clever acting as Bob Acres very greatly contributes. This is one of Mr Clarke's best impersonations, and deserves the highest praise for its humour and refinement.

THE PRINCESS'S. Here the regular winter season commences with a new and original drama *Number Twenty*, or *The Bastille of Calvados*, by Messrs Joseph Hatton and James Alberty. The attractions of the drama are enhanced by some stirring choruses and madrigals by the eminent composer Mr. J. L. Hatton. A very novel Ballet is also introduced.

THE VAUDEVILLE. Here *Our Boys*, invigorated by the Spanish tour from which Messrs James and Thorne have recently returned, are continuing their unprecedentedly successful career. Mr. Byron's clever comedy loses none of its attraction by repetition: it has hit the taste of the public to a ninety and promises to keep its place for another thousand or so of performances.

THE ADELPHI. At this house we have to record the continued success of Mr. Burnand's version of *Une Cause Celebre*, entitled *Proof*. It is probably, that the run of this exciting drama will be prolonged during the Christmas holidays. Miss Neilson will probably appear in a new drama during the early part of next year.

THE STRAND. The patrons of this favorite little house have an excellent programme offered to them in Burnand's comedy *Our Club* and the extravaganza of *Nemesis*. Miss Ada Swanborough and Mr. Vernon, have the leading parts in the comedy, and they are ably supported by Messrs Marius, Fenly, Cox, and Turner, and Miss Lottie Venne. *Nemesis* is received with great favour, and will, we expect, keep its place for some time.

THE NEW ROYALTY. That versatile and gifted writer, Mr. F. C. Burnand, has provided a most laughable burlesque for this pretty little theatre. It is called *Over-Proof*, and is of course founded on his own great Adelphi drama of *Proof*, now enjoying so long a run. This sparkling little burlesque is enriched with some of Mr Burnand's very "happiest thoughts," and abounds in jokes, puns, songs, choruses, and dances of the liveliest description. Miss Kate Santley must be congratulated on the production of a piece so amusing, and at the same time so healthy, as this of Mr. Burnand's.

Correspondence.

Correspondents who desire answers by post must enclose a stamped and addressed envelope.

ESTELLA writes:—

"Why do all the Fashion Books except yours give Summer dresses in their Autumn Numbers.

The cause is that the plates in their Magazines have appeared a month before in Paris. Our plates, on the contrary, appear as soon as the costumes are designed by the Modistes.—EDITOR.

INQUISITIVE writes:—

"Will you pardon me for asking you why the 'sixpenny journals are so much larger than yours at 'a shilling'?"

The sixpenny journals are nearly all advertisements and puffs, with only one page of Fashion, which is generally of no use; whilst ours only contains useful matter, patterns that can be relied upon, and information which is worth double the price. Our Magazine contains twelve costumes of the latest fashions, theirs often contain an old colored plate, or plates and woodcuts of very little use. Most other Magazines depend for their profit upon advertisements and puffs, ours upon its larger sale and usefulness.—EDITOR.

EDITHA.—Blue is always fashionable, but let it be a light or dark blue.

MARY.—You can utilize your light blue brocade by trimming the black silk dress with it. Make the gilet, cuffs, pocket, and band across the *tablier* with the brocade. Trim the sides of dress with ribbon to match.

GERTY.—Many thanks for your appreciative remarks. We shall always answer your queries with great pleasure.

